

National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Cambridge Tower

Other name/site number: N/A

Name of related multiple property listing: N/A

2. Location

Street & number: 1801 Lavaca Street

City or town: Austin

State: Texas

County: Travis

Not for publication: ☐Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this

☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:

☐ national ☐ statewide ☒ localApplicable National Register Criteria: ☒ A ☐ B ☒ C ☐ D_____
Signature of certifying official / Title

State Historic Preservation Officer

Date_____
Texas Historical Commission

STATE OR FEDERAL AGENCY / BUREAU OR TRIBAL GOVERNMENT

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria._____
Signature of commenting or other official_____
Date_____
STATE OR FEDERAL AGENCY / BUREAU OR TRIBAL GOVERNMENT

4. National Park Service Certification

I hereby certify that the property is:

____ entered in the National Register

____ determined eligible for the National Register

____ determined not eligible for the National Register.

____ removed from the National Register

____ other, explain: _____

Signature of the Keeper_____
Date of Action

SBR Draft

Cambridge Tower, Austin, Travis County, Texas

5. Classification**Ownership of Property:** Private**Category of Property**

x	building(s)
	district
	site
	structure
	object

Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
1	0	sites
1	0	structures
0	0	objects
3	0	total

Number of contributing resources previously listed in the National Register: N/A

6. Function or Use**Historic Functions:** DOMESTIC/multiple dwelling**Current Functions:** DOMESTIC/multiple dwelling**7. Description****Architectural Classification:** MODERN MOVEMENT: New Formalism**Principal Exterior Materials:** Concrete**Narrative Description** (see continuation sheets 7-xx to 7-xx)

SBP Draft

Cambridge Tower, Austin, Travis County, Texas

8. Statement of Significance

Applicable National Register Criteria: A, C

Criteria Considerations: N/A

Areas of Significance: Community Planning and Development; Architecture; Landscape Architecture

Period of Significance: 1963-1967

Significant Dates: 1963, 1965, 1967

Significant Person (only if Criterion B is marked): N/A

Cultural Affiliation (only if Criterion D is marked): N/A

Architect/Builder: Thomas E. Stanley II (Architect); Thomas J. Hayman (Builder); George Hunt (Landscape Architect)

Narrative Statement of Significance (see continuation sheets 8-xx to 8-xx)

9. Major Bibliographic References

Bibliography (see continuation sheet 9-xx to 9-xx)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey #
- ☐ recorded by Historic American Engineering Record #

Primary location of additional data:

- ☒ State historic preservation office (*Texas Historical Commission, Austin*)
- ☐ Other state agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other -- Specify Repository: Austin History Center, Austin, Texas

Historic Resources Survey Number (if assigned): N/A

SBP Draft

Cambridge Tower, Austin, Travis County, Texas

10. Geographical Data

Acreage of Property: 1.24 acres

Coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: N/A

1. Latitude: 30°16'50.57"N Longitude: 97°44'25.70"W

Verbal Boundary Description: The historic property encompasses West 133' and East 143' of South 80' of Outlot 42, Division E, in the City of Austin, Travis County, Texas. Starting at the southeast corner of Lavaca Street and Martin Luther King Jr. Boulevard, south to the northeast corner of Lavaca Street and West 18th Street, then east to the northwest corner of West 18th Street and Colorado Street, then north approximately 80 feet to the end of the wall enclosing the pool area, then follow the wall west approximately 140 feet to the end of the wall, then follow the wall north to the end of the wall at Martin Luther King Jr. Boulevard, then west to the starting point.

Boundary Justification: The boundary includes all historic property associated with the nominated resources.

11. Form Prepared By

Name/title: Tara Dudley, Ph.D./Architectural Historian; Josh Conrad/Architectural Historian

Organization: HHM & Associates, Inc.

Street & number: 3500 Jefferson Street, Suite 330

City or Town: Austin

State: Texas

Zip Code: 78731

Email: tdudley@hhminc.com; jconrad@hhminc.com

Telephone: (512) 478-8014

Date: October 30, 2017

Additional Documentation

Figures (see continuation sheets Additional Documentation xx through xx)

Maps (see continuation sheets Additional Documentation xx through xx)

Photographs (see continuation sheets Additional Documentation xx through xx)

CBR Draft

Cambridge Tower, Austin, Travis County, Texas

Photograph Log

Name of Property: Cambridge Tower
City or Vicinity: Austin
County: Travis
State: Texas
Name of Photographer(s): Josh Conrad, Architectural Historian
Date of Photographs: June 2017

Photo 1 (TX_Travis County_Cambridge Tower_0001)

Current photograph (facing southeast) of the building at the corner of MLK Jr. Blvd. and Lavaca St.

Photo 2 (TX_Travis County_Cambridge Tower_0002)

Contextual photograph of the building along MLK Jr. Blvd., camera facing east.

Photo 3 (TX_Travis County_Cambridge Tower_0003)

Current photograph (facing west) of the rear (east) side of the building facing Colorado St.

Photo 4 (TX_Travis County_Cambridge Tower_0004)

Current photograph of the northeast corner of the building.

Photo 5 (TX_Travis County_Cambridge Tower_0005)

Current photograph of a typical balcony on the north corner of the building.

Photo 6 (TX_Travis County_Cambridge Tower_0006)

Current photograph (facing east) of the front (west) entrance facing onto Lavaca St.

Photo 7 (TX_Travis County_Cambridge Tower_0007)

Current photograph (facing southeast) of the landscaping at the northwest corner of the property.

Photo 8 (TX_Travis County_Cambridge Tower_0008)

Current photograph (facing south) of the covered patio at the rear of the building.

Photo 9 (TX_Travis County_Cambridge Tower_0009)

Current photograph (facing southeast) of the pool area and cabana.

Photo 10 (TX_Travis County_Cambridge Tower_0010)

Current photograph (facing west) of the pool.

Photo 11 (TX_Travis County_Cambridge Tower_0011)

Current photograph (facing south) of the roof garden.

Photo 12 (TX_Travis County_Cambridge Tower_0012)

Current photograph (facing west) of the front (west) entrance from inside the lobby.

Photo 13 (TX_Travis County_Cambridge Tower_0013)

Current photograph (facing east) of the lobby and the entrance from the rear patio.

Photo 14 (TX_Travis County_Cambridge Tower_0014)

Current photograph of a typical set of elevator doors on one of the residential floors.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Cambridge Tower
Name of Property

Travis County, Texas
County and State

N/A
Name of multiple listing (if applicable)

SECTION 7: NARRATIVE DESCRIPTION

Cambridge Tower is a 15-story Modernist residential tower located at the intersection of Lavaca Street and Martin Luther King Jr. Boulevard (MLK Boulevard, formerly West 19th Street) in downtown Austin, Texas. Opened in 1965, the building originally operated as a luxury apartment building with an array of on-site services including restaurants, shops, underground parking, and an outdoor pool complex.¹ In the late 1970s, the building sold its residential units and transitioned into a condominium.² Today, in place of the original dining and retail spaces, the building contains a number of professional offices on the ground floor. Stylistically it features a distinctive three-part New Formalist façade designed by Dallas architect Thomas Stanley consisting of horizontal bands of decorative concrete block between a ground level of entry and service areas and a top row of wide classical arches (Photo 1). The entry façade at ground level features a canted concrete automobile canopy supported by marble-clad columns. The balconies feature stucco walls and balustrades formed by pierced concrete blocks with a distinctive geometric pattern to create the effect of the *brise-soleil* (or “sun shade”) characteristic of New Formalist design. In addition to the **apartment tower (Resource #1)**, the building also features a **poolside cabana (Resource #2)** and a **pool landscape (Resource #3)**. Despite a few alterations over time, the property retains a high level of historic and architectural integrity.

SETTING

Cambridge Tower sits on an L-shaped parcel on the block along MLK Boulevard between Lavaca Street and Colorado Street and currently shares the block with a surface parking lot owned by the State of Texas (Map 1). Resource #1 is the tower, Resource #2 is the pool cabana, and Resource #3 is the pool. The block is approximately equidistant from both the Texas State Capitol and the University of Texas Tower (Map 2). Though it is slightly off axis from this view corridor, the building is visible when looking south from the base of the UT Tower towards the Capitol. Along MLK Boulevard, Cambridge Tower sits topologically atop the ridge between Waller Creek to the east and Shoal Creek to the west. Because no other high-rise buildings have been constructed nearby, this position, gives Cambridge Tower a distinctive visual prominence along MLK Boulevard, one of Austin’s busiest downtown corridors (Photo 2).

EXTERIOR

Cambridge Tower is a rectangular block of reinforced concrete with matching short exterior ends on the north and south, approximately 160-feet tall by 70-feet wide, with matching long exterior sides facing east and west, approximately 260-feet wide (Photo 3).³ The long sides closely approximate golden rectangle proportions (approximately 1.618 ratio of long edge to short edge), a feature common in classical architecture. At the ground level, each side is unique: the main public entrance to the building and automobile canopy faces west onto Lavaca Street, the loading dock and parking garage entrance face south onto West 18th Street, a side pedestrian entrance faces north onto MLK Boulevard, and the rear of the building, comprised of patios and the pool area, faces east

¹ The Austin History Center holds the original 1964 construction blueprints in their architecture collection and holds marketing brochures and newspaper clippings in their House-Building file for Cambridge Tower.

² “Governor Moves Out of Mansion,” *Longview News-Journal*, August 2, 1979: 3.

³ Original construction drawings, Austin History Center, 1964.

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behind a tall wood fence. The flat roof is partially accessible by residents and features a landscaped patio with plantings and broad views of the University of Texas to the north and downtown Austin to the south.

Along each of the long exterior sides, and wrapping around partially onto the short ends of the tower, is the central character-defining feature of the building's façade: a grid of balconies serving each of the residential units (Photo 4). It comprises vertical bands of thin, non-structural concrete columns running continuously from the ground to the cornice. At the cornice, these columns rise into wide plaster arches that span each vertical balcony bay. Horizontally within the grid, rows of waist-high balustrades enclose each balcony with decorative 12-inch by 12-inch concrete blocks referred to as "solar blocks" or "solar units" in drawings (Photo 5 and Figure 1). These modular blocks have a distinctive open web design of quarter-circle arches that curve three-dimensionally within each block, allowing breezes through. Stacked in alternating orientations, the blocks form a larger tessellated pattern of circle and curving diamond shapes on the building that nicely complements the curvilinear lines of the larger-scaled cornice arches. Solar blocks at the time were often used as a *brise-soleil* ("sun shade"), or as a screen to visually separate spaces, such as the simple solar blocks used to surround the Cambridge Tower's cooling tower on the south end; but on Cambridge Tower's balconies, they are merely balustrades.⁴ The balcony floor plates do all the sun shade work.

The overall balcony grid provides shade to the floor-to-ceiling sliding-glass door and windows separating the balconies from the interior apartment units. The exterior walls of the balconies are stucco, originally painted a dark hue which allowed the lighter-colored decorative façade grid to pop visually as seen from the street (fig. 2). Today, the stucco balcony walls are painted a lighter color to match the light concrete. On the short ends of the tower, unbroken stucco shear walls, originally and currently painted to match the concrete, separate the front and rear façades.

On the ground floor, large floor-to-ceiling glass panes bring light and pedestrian views into the office, though on the rear east side, a wood fence provides some privacy. Centered on the west-facing side, the building's main entrance contains a wide canopy for both pedestrians and cars supported by square marble-clad columns. Under the canopy, a short one-car circular driveway and sidewalk provides a temporary drop-off zone on busy Lavaca Street, and steps rise from the street-side sidewalk for guests on foot (Photo 6).

The front door configuration, though not original, consists of a double automatic sliding-glass door in an aluminum frame surrounded by sidelights and clerestory panes. Originally, the double doors were large decorative solid wood doors, floor to ceiling (Figure 3). To the north of the front door, a small pocket garden area surrounded by glass provides a green backdrop to the lobby. Secondary double-door entrances to the building are incorporated into the general glass storefront surrounding the building: one entrance north of the front door faces west, and another faces north on the north side of the tower. On the rear of the building, several one-story brick-faced blocks of offices protrude east from the main tower block and provide more office space. Originally, the south rear block contained the restaurant's kitchen and café; today it consists of offices and a conference room. These blocks all contain glass window walls with integrated glass doors facing onto the rear patios and pool area. These patios are enclosed with wood privacy fences.

⁴ For examples of concrete sun shade walls, see architect Edward Durell Stone's work.

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N/A

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LANDSCAPE

The landscape surrounding Cambridge Tower falls into four areas: the publicly-visible grounds facing onto the street, the rear patio, the pool area, and the roof garden. The publicly-visible grounds consist of sodded areas flanking the front driveway on the front of the building. These areas are raised to the level of the ground floor. On the north side, stairs lead down to the public sidewalk. These grounds are decorated with a number of ornamental bushes and small trees and lined with concrete retaining walls. Where there are hardened walkways up to the secondary entrances, the concrete is textured with a pebble finish, not smooth (Photo 7).

The rear patio continues the textured concrete walkway but it is interspersed with squares of smooth concrete. The largest rear patio space serves the back of the lobby, and originally, the café. In drawings, a small reflecting pool occupied the center of this space, but it is unclear if this feature was ever constructed. Lining the patio are casual groupings of small built-in planters made with painted brick. Part of the patio, near the original café, is a covered seating area constructed simply with square steel columns (Photo 8).

The back patio leads to the south end of the property where the pool area forms a large resort-like environment under a canopy of shade trees. Along with the roof garden, the pool area is the signature landscape feature of Cambridge Tower (Photo 9 and fig. 4). Original drawings by Dallas landscape architect George Hunt show a main pool, a wading pool, and a fountain surrounding a semi-circular open-air cabana, though today only the cabana (Resource #2) and the main pool area (Resource #3) exist (figs. 5 and 6). The pool is semi-circular and somewhat kidney-shaped with a shallow end and deep end, where there was once a diving board. The curving concrete lounge area surrounding the pool has an alternating pattern of pebble-finished concrete and smooth-finished concrete. The open-air cabana is also semi-circular in plan and finished with plaster and stone with exposed wood ceiling beams. The main side of the cabana opens towards the pool with a wall of arched plaster-covered openings, mirroring the arches at the cornice of the apartment tower. Inside the cabana are small restrooms and a small sauna, likely added later. Beyond the concrete lounge area are small patches of grass and foundation plantings along the wood privacy fence. It is unclear if the other water features were ever constructed, though the wading pool area does appear to be filled in and the fountain area today is simply a raised planter (Photo 10).

On the south side of the tower, along West 18th Street, the landscape accommodates mechanical and service uses. A large cooling tower sits at the southwest corner of the pool area, surrounded in a screen of simple brick solar blocks. West of this machinery, a two-way ramp descends to the underground parking garage, guarded by a retractable metal fence. West of this entrance is the building's small loading dock.

Atop the Cambridge Tower, half of the flat roof is given over to a rooftop garden and lounge, also originally designed by Hunt. Here, the landscape design is sharp and angular, in contrast to the curvilinear, semi-circular design of the pool area (Photo 11). Original drawings show a much more complex design than exists today, including multiple levels, built-in furniture, and multiple ground materials including concrete and wood decking (fig. 7). It is unclear if the original design was ever constructed, or if it was altered later. Today, the roof has a concrete floor with a series of angular concrete planters along the side and occasionally as islands. The patio surrounds various non-descript mechanical rooms. A raised wood deck occupies a part of the patio, though it doesn't appear to be original to the design. The other half of the tower's roof is simply left as a flat roof construction with built-up roof membrane and various mechanical equipment. At a couple points along the edge of the roof, cellular telephone antennas have been installed.

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N/A

Name of multiple listing (if applicable)**INTERIOR**

The public interior spaces of Cambridge Tower are the main lobby, event room, and the hallways leading to the various ground floor offices, though there is a front door attendant who monitors entry into the building. These spaces have been heavily modified from the original design (fig. 8). Notably, the original double-door entry has been modified into two sets of automatic sliding glass doors enclosing a small glass vestibule (Photo 12). In the lobby, all furnishings and finishes have been replaced (Photo 13). The spaces adjacent to the lobby, originally occupied by the restaurant and the café, have been converted to offices and a small event room for residents. On the north end of the building, the lobby leads to a separate suite of offices connected by a hallway, also heavily modified from the original design. This hallway leads to the north side entrance. On the south end, the lobby leads to a small gym room, the service elevator, and the service entrances for the loading dock. The main elevator in the center of the tower consists of two elevator cabs. In the lobby, the finish on the elevator doors has been modified, but on the residential floors, the doors have their original decorative tile finishes (Photo 14).

The residential floors are all similar and have a single central hallway leading to each of the units and to the stairwells at the north and south ends. Originally there were a number of different sizes of apartment units, ranging from one-room studios to three-bedroom suites. Today, many units have been modified or combined, while others remain in their original configuration.

OVERALL INTEGRITY

The Cambridge Tower retains all of the National Register's seven aspects of integrity: location, design, materials, workmanship, setting, feeling, and association. Non-historic alterations to the building and its landscape—namely the reconfigured ground floor interior, front door, and slightly altered pool and patio area—are designed such that they do not detract from the integrity of the building overall.

INVENTORY

In the following inventory (Table 1), all resources are categorized according to the significance of the property. The resource number corresponds to a label on the accompanying map of the property (Map 1). The construction date is accurate, based on historical research.

Table 1. Inventory of Resources at the Cambridge Tower

Resource No.	Resource Name	Construction Date	Contributing Status	Photo(s)
1	Cambridge Tower	1965	Contributing	1–8, 11–13
2	Pool cabana	1965	Contributing	9, 10
3	Pool landscape	1965	Contributing	9, 10

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N/A

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SECTION 8: STATEMENT OF SIGNIFICANCE

Cambridge Tower is an excellent representation of the return to urban living in the mid-twentieth century, as well as one of the first examples of New Formalism in the entire City of Austin. The building is significant because it reflects national and local urban renewal efforts in urban downtown areas. In response to mid-century trends toward suburbanization, developer Lindon L. ("Dude") McCandless's 1963 purchase of the property for construction of a high-rise apartment building signaled a shift in efforts to increase the residential population of downtown Austin. Subsequent property owner Mayflower Investment Corporation realized McCandless's efforts, hiring Dallas-based architect Thomas E. Stanley II, building contractor Thomas J. Hayman, and landscape designer George Hunt. The building is an important contribution to the development of Modern architecture in Austin, representing national trends in design as an excellent example of New Formalism. Its landscape features complement the building's modernism and urban context. While it influenced construction of subsequent New Formalist buildings in the north downtown-Austin area, Cambridge Tower is the only example that features the use of rounded arch forms and *brise-soleil* characteristics of the architectural style. As a result, Cambridge Tower is significant under Criterion A in the area of Community Planning and Development at the local level, as well as Criterion C in the areas of Architecture and Landscape Architecture at the local level. The period of significance spans from 1963 to 1967.

Criterion A

COMMUNITY PLANNING AND DEVELOPMENT

Evolution of North Downtown Austin

The North Downtown neighborhood that surrounds Cambridge Tower has been in the crosshairs of institutional development since Austin's inception. At the city's founding, the State of Texas set aside land south of Cambridge Tower's site for the Texas State Capitol, extending from Mesquite Street (present-day 11th Street) to North Street (present-day 15th Street) (fig. 9). At the same time, the State of Texas set aside land north of Cambridge Tower's site (Division E, Outlot 42) for the University of Texas, between 21st Street and Orange Street (later 24th Street). Construction of the first University of Texas campus was completed in 1882, and the new state capitol building was completed in 1888. Over the course of the nineteenth century, the north downtown area between the Capitol and the University of Texas was populated by single-family homes served by small businesses such as groceries, liverys and general merchants as well as community institutions (figs. 10–11). Small commercial corridors of one-story wood-frame and two-story masonry buildings developed on Lavaca Street between West 16th and 17th Streets and in pockets on Guadalupe and San Jacinto Streets. Even into the 1920s and 1930s, the area remained largely residential with the addition of homes and sorority and fraternity houses that served faculty and students at The University of Texas. Early multi-story apartment buildings made an appearance in the downtown core including the Norwood Tower (built 1929) and the Brown Building (built 1938).

The automobile era influenced north downtown Austin, however. By 1935, the late-nineteenth-century residential and commercial building stock was augmented with home garages, filling stations, auto repair shops, tire sales and service, and other auto-related businesses as depicted in the Sanborn Fire Insurance map of that year. The map also shows a significant number of one- and two-story apartment, boarding, and rooming houses throughout the north downtown Austin area.

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DEPOPULATION AND URBAN RENEWAL IN AMERICAN DOWNTOWNS

By mid-century, downtown Austin experienced the same national trends that led to the depopulation and disinvestment in other American cities. With the development of the Interregional Highway (present-day IH-35) and old US 81 in the 1950s and 1960s, north and northwest Austin saw intense suburban development with new neighborhoods that offered amenities such as schools and shopping centers. Austin consumers began to patronize new commercial centers along the developing highways, removed from the downtown core and in outlying areas near new suburbs. Formerly, large retail centers such as these were located in downtown Austin. Proximity to new residential neighborhoods and limited parking spaces in the downtown area made the newer shopping centers more appealing. Many independent downtown merchants relocated to suburban sites. The decentralization of commercial and residential activity challenged a different approach to urban development in Austin as it did in other American cities. Multi-story office buildings, such as the Ernest O. Thompson Building (1940), Brazos Place (1948), and the Commodore Perry Building (Perry-Brooks Building, 1950), made an appearance in downtown Austin. These high-rise buildings gave the city a more distinctive character, but they also were less pedestrian-friendly. The increased number of automobiles contributed to that problem as streets became congested and parking limited. As such, consumers were discouraged to shop downtown, and commercial property owners' retail sales declined as in other parts of the country.⁵

In 1955, the City of Austin hired California firm Harold F. Wise Associates to prepare a comprehensive master plan addressing the city's postwar development issues. Published in 1958, the plan proposed to make the area between the capitol and The University of Texas at Austin entirely public between Guadalupe and San Jacinto Streets.⁶ This recommendation contrasted with the area's existing primarily residential land use, accelerating depopulation and demolition (figs. 12–13). The 1959 Sanborn depicts this trend. Along with increased auto-related businesses and expansion in the pre-existing commercial corridors on Guadalupe, Lavaca, and San Jacinto Streets, the map indicates a number of vacant parcels, many now occupied by parking lots. Private development in the form of high-rise buildings along Guadalupe and Lavaca Streets included the Southwestern Bell Telephone Company Building (1963), Greenwood Towers (1964), and, ultimately, Cambridge Tower.

The completion of Cambridge Tower signaled changing attitudes about urban living in the minds of developers, urban planners, and architects. The blight of downtown cores caused by suburbanization and highway construction led cities to approach ideas of new urban renewal. As early as the 1910s, Swiss-French architect and urban planner Le Corbusier pioneered production of urban environments conducive to twentieth-century needs and standards. His prototypical designs for standardized, publicly supported housing solutions were based on the ideal of providing high-rise buildings on smaller footprints to bring more greenspace into downtown areas.⁷ Shopping facilities and other amenities were to be located inside the residential towers. All of the towers were surrounded by open, public greenspace. According to Le Corbusier, the four basic principles of the *Contemporary City* were to:

1. Relieve the congestion of central districts to satisfy traffic requirements

⁵ Hardy-Heck-Moore, Inc. *City of Austin Historic Resource Survey*, October 24, 2016, Volume II-96, 99-100, 102.

⁶ HHM, II-99. The plan was published under the name "Pacific Planning and Research."

⁷ Spiro Kostof, *A History of Architecture: Settings and Rituals*, revised edition (New York and Oxford: Oxford University Press, 1995), 705, 707. One of Le Corbusier's first model for an ideal urban landscape was exhibited at the 1922 *Salon d'Automne* in Paris. The "Contemporary City for Three Million Inhabitants" featured numerous freestanding skyscrapers, the tallest of these in the commercial center of the city with additional residential towers farther out.

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2. Increase the population density of central districts to facilitate business contacts
3. Improve traffic flow
4. Increase planted areas with parks and open spaces⁸

In America, Le Corbusier's ideals inspired government agencies and cooperative organizations to develop various "towers-in-the-park" public and cooperative housing projects in the mid-twentieth century.⁹ These efforts became known as "urban renewal" – a term coined with the Housing Act of 1954, which provided funding for public housing for slum eradication or urban revitalization. Urban renewal projects typically demolished swaths of traditional small-scale, mixed-use urban fabric and replaced them with large-scale towers amid parks or plazas – or surface parking lots. Often, consolidating land for these large-scale projects required cutting off the street grid and creating "superblocks." Gradually, though, neighborhood activists and urban planners realized that this type of urban renewal activity actually decreased urban vitality and commercial activity by discouraging pedestrian activity and taking away the 24-hour flow of people that traditional mixed-use urban fabric encouraged. Further, urban development became associated with slum clearance and institutional racism because it displaced the minority communities who could not afford to move to the suburbs.¹⁰

In this context, private developers manipulated Corbusian planning ideals in a different way to create new urban environments nationwide. Supported by the Housing of Act of 1949, cities used eminent domain to sell or give private developers properties that, more often than not, were previously occupied by older residential neighborhoods. The Housing Act of 1954 attempted to make urban redevelopment even more appealing to developers with incentives such as Federal Housing Administration (FHA)-backed mortgages. Private lenders also grew more comfortable with financing tall, dense private urban developments because of the success of previous high-rise developments in major cities.¹¹ Urban plans encouraged developers to construct Modern high-rise residential and commercial towers.¹² In some examples—like Cambridge Tower—mixed-use towers sought to bring 24-hour vitality back to downtowns. In this way, mid-century and beyond, private residential, commercial, and institutional development revived American inner cities and compensated for the failures of publicly funded "urban renewal" efforts.

⁸ Le Corbusier, *The City of Tomorrow and Its Planning* (New York: Dover Publications, 1987), 170; Jacques Guiton, *The Ideas of Le Corbusier on Architecture and Urban Planning* (New York: George Braziller, 1981), 96-97.

⁹ Dana Schulz, "North America's Radiant City: Le Corbusier's Impact on New York," February 25, 2015, *Arch Daily*, <http://www.archdaily.com/604056/north-america-s-radiant-city-le-corbusier-s-impact-on-new-york>. Selected examples in New York City include Stuyvesant Town (1945), Penn South (1962), and Co-op City (1968).

¹⁰ Ibid, 32; Alexander von Hoffman, "Housing and Planning: A Century of Social Reform and Local Power," *Journal of the American Planning Association*, vol. 75, no. 2 (Spring 2009): 237.

¹¹ "Commercial Real Estate Developers in the 20th Century," Real Estate Developer History, accessed June 28, 2017, <http://www.realestatedeveloper.com/famous-commercial-developers/commercial-development-1900s/>; "Real Estate History," *Dictionary of American History*, <http://www.encyclopedia.com/history/united-states-and-canada/us-history/real-estate-industry> (accessed June 28, 2017). Early examples of successful private high-rise developments include New York City's Fuller Building (1929), Empire State Building (1931), and Rockefeller Center (1939).

¹² Kostof, 726.

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DEVELOPMENT OF 1801 LAVACA

Until the late 1950s, development of Outlot 42 where Cambridge Tower is located reflected that of the north downtown Austin area and typified national trends. The city block appears to have been vacant at least until 1873 (see fig. 2). In the first half of the twentieth century, the block gradually developed with a variety of residential properties. By the early 1950s, commercial enterprises occupied several of the houses located in this block, signifying a shift in the neighborhood's demographics. They included doctors and dentists' offices (1801 Lavaca) as well as a conservation engineer and, later, a real estate office (208 West 18th).¹³ The properties on Outlot 42 were almost immediately affected by the recommendations in the 1958 city plan. By 1959, all of the houses had been demolished; the lots of three-fourths of the block stood vacant (fig. 14).¹⁴

Still, given its proximity to both downtown and The University of Texas at Austin, the property was considered a good investment for the kind of high-rise development that had begun to characterize north downtown Austin. Like other major cities in Texas, Austin had limited involvement with urban renewal programs that were subsidized by the federal government in the 1960s. Due to provisions regarding condemnation of properties in the Texas' legislation, the state initially had difficulty obtaining federal funding.¹⁵ Also, in the early 1960s, the Austinites contested the legality of urban renewal programs developed by the City.¹⁶ The vision of high-rise residential apartments like the Westgate Tower, announced in 1962 and constructed adjacent to the Texas State Capitol from 1964 to 1966, however, displayed a developing trend in urban renewal to appeal to middle- to upper-class residents to select downtown locations as opposed to far-out suburbs.¹⁷ Further, the Texas Uniform Condominium Act, passed in 1963, encouraged construction of high-rise apartment buildings. For Cambridge Tower, the north downtown Austin area was appealing to University of Texas students and faculty, State of Texas employees, and professionals who sought to reside close to those institutions. Commercial speculation in a high-rise building in this area could take advantage of that consumer base. By 1963, Austin developer McCandless purchased the vacant lots.¹⁸ McCandless was a real estate developer who owned McCandless Homes, Inc., Ace Lumber Company, and McCandless Construction Company. He also owned the McCandless Apartment Hotel on East 11th Street (1941, expanded in 1953) and Terrace Motel on South Congress (1953, expanded in 1955).¹⁹ McCandless announced his intent to construct a 14-story apartment and office building fronting onto the 1800 block of Lavaca Street (fig. 15).²⁰ Occupancy for the proposed building was mixed-use – including retail space (one floor), parking garage

¹³ "208 W. 18th Street," Housebuilding File, Austin History Center, Austin Public Library, Austin, Texas (cited hereafter as AHC).

¹⁴ The 1960 city directory shows the lots at 1801 and 1807 Lavaca and 208 West 18th as being vacant. The listing for Priscilla Buckley (whose family had owned the lot at 1809 Lavaca since ca. 1904) is present, but the house at 1809 Lavaca (built ca. 1925) was demolished between 1959 and the finalization of the Sanborn map in 1962.

¹⁵ Hardy-Heck-Moore, Inc. *City of Austin Historic Resource Survey*, October 24, 2016, Volume I-103.

¹⁶ Austin Urban Renewal Agency Board of Commissioners Records, "Administrative History," Austin History Center, Austin, Public Library, Austin, Texas.

¹⁷ Phoebe Allen and Stephen Fox, "Westgate Tower," National Register of Historic Places nomination form, August 12, 2010.

¹⁸ "14-Story Building Planned," *American Statesman*, n.d.; "1801 Lavaca," Housebuilding file, AHC; "Big Apartment Tower Slated for UT Vicinity," n.p., 1963; "Apartments Scheduled on Lavaca," *American Statesman*, August 1, 1963.

¹⁹ "Expansion of Hotel Announced," unknown publication, February 18, 1955; "L. L. McCandless," Biography File, AHC; Demolition permit HDP-2016-1138, 1101 Music Lane, <http://www.austintexas.gov/edims/document.cfm?id=246755>.

²⁰ "14-Story Building Planned."

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(three floors), office space (three floors), and two vertical blocks of apartment units (seven floors) as depicted in the design by Austin firm Winfred O. Gustafson.²¹ A rooftop garden is present on the roof of the parking garage between the two apartment towers. The projected cost of the building, slated to begin construction in September 1963, was between \$4 and 5 million.²² For unknown reasons, however, McCandless's plans were not realized.

Instead, Mayflower Investment Company of Dallas announced their intention to construct a high-rise building on the site and applied for a building permit on August 1, 1963. Mayflower Investment Company, established in the early 1930s, was a subsidiary of Fidelity Union Life Insurance Company. Mayflower Investment Company became a major developer in the Dallas area in the 1950s and 1960s and was responsible for constructing numerous residential subdivisions and shopping centers.²³ In Dallas, "architectural competition for high-profile statements among the city's elite" was not as intense or personal as in other Texas cities like Fort Worth.²⁴ Dallas clients also tended to select from a pool of local architects, including Carr P. Collins, the insurance industrialist who founded Fidelity Union Life Insurance Company.²⁵ Collins was a native of Chester, Texas, and attended college at Southwest Texas State Teachers College (now Texas State University). After founding Fidelity Life Insurance Company in 1928, Collins embarked upon an unsuccessful political career until finally spending the last four decades of life involved with various manufacturing and home-building ventures.²⁶ Nationwide, there was a post-war trend of big developers having high-profile architects on staff. With architect/builder Stanley's previous work for Mayflower and the drawings for Cambridge Tower noted as being "for Mr. Carr P. Collins," it appears that Thomas Stanley was a personal architect of sorts to Collins. Collins and Stanley were undoubtedly knowledgeable about the public debate surrounding high-rise housing in Austin during the early 1960s because of the construction of Westgate Towers. As a result of that debate, the men recongized a new market for luxury high-design residential towers. Their business and personal relationship, along with Mayflower's ownership of the Lavaca Street property, signifies why Stanley was chosen to design Cambridge Tower.

THOMAS STANLEY'S CAMBRIDGE TOWER

Stanley's rendering of Cambridge Tower shows a building that is much different than the apartments previously proposed by McCandless (fig. 16). Stanley's design orients a one-block apartment tower toward Lavaca Street as opposed to both Lavaca and West 18th Streets. At the southeast section of the property is an outdoor pool area. The apartment building contained 150 dwelling units of various square footage and configurations (totaling 612 rooms and 290 baths); a balcony at each unit and a rooftop garden (not depicted in the rendering) offered views of the downtown area and the University of Texas. A driveway from West 18th Street provided access to an underground parking garage. The building also contained a manager's apartment, building office, and a dining area. Paved off-street parking on two levels in a subterranean parking garage provided spaces for 198 cars. The plans for

²¹ Ibid.; "Giant New Building," n.p., 1963, "Apartment Houses – Cambridge Tower," Subject File, A5000(4), AHC. Architectural plans for McCandless's proposed building are not available.

²² "14-Story Building Planned."

²³ "Mayflower Aided in City's Growth," *Irving Daily News*, February 26, 1967: 63.

²⁴ Frank D. Welch, *Philip Johnson in Texas* (Austin: University of Texas Press, 2000), 109.

²⁵ Ibid., 109.

²⁶ George N. Green, *Handbook of Texas Online*, "Collins, Carr P.," accessed June 22, 2017, <http://www.tshaonline.org/handbook/online/articles/fco90>, uploaded on June 12, 2010, published by the Texas State Historical Association.

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Cambridge Tower also included a swimming pool and rooftop party area and patio.²⁷ The building was completed on February 28, 1965.²⁸ While Cambridge Tower was under construction, an article in The University of Texas at Austin newspaper *The Daily Texan* noted the intent to begin leasing to University of Texas married students and graduate students as well as the potential for “a large number of University professors and administration personnel in residence.”²⁹ The management proclaimed, “We think that the quiet and distinguished atmosphere will appeal to this type of person.”

Cambridge Tower opened to great acclaim on May 1, 1965.³⁰ Boasted as “the ultimate in gracious urban living,” the luxury and romance of Cambridge Tower was meant to appeal to an urban market, in stark contrast to suburban living in single-family homes – the other residential trend of the day.³¹ This attitude was reflected in the hierarchy of apartment floorplans with names such as Envoy, Consul, Viceroy, Attache, Minister, Ambassador, Chancellor, and Premier.³² The penthouse was a feature that most other architects were not including at the time.³³ Various marketing materials noted Cambridge Tower’s amenities and “Special Features” (fig. 17). On-site dining offerings included the “Table Royale Restaurant” and the “Cup and Saucer” coffee shop while other businesses, such as a beauty salon, a barber shop, HMS Gifts, and the Fidelity Life Insurance Company were located on the ground floor.³⁴ Publications also noted the building’s convenient proximity to downtown, The University of Texas, and various other goods and services. “As a landmark of the modern period, Cambridge Tower helped to define Austin as a modern urban city.”³⁵

CAMBRIDGE TOWER’S IMPACT ON NORTH DOWNTOWN AUSTIN

Prior to the mid-1960s, the tallest buildings in downtown Austin were the Stephen F. Austin Hotel (1924) and Norwood Tower (1929); both were 15 stories tall, but at 194 feet, Norwood Tower surpassed the Stephen F. Austin by 22 feet. This made Cambridge Tower the tallest building north of the state capitol at the time, other than the 29-story University of Texas at Austin Tower (1937). The Norwood Tower and the 10-story Brown Building at 710 Colorado Street were the only high-rise apartment buildings downtown. They were joined by the construction of the eight-story Goodall Wooten dormitory to house University of Texas students in 1956. In 1964, the 11-story Penthouse office building was completed at 119 feet in the 1200 block of Guadalupe Street. Thus, when Cambridge Tower was completed in 1965, at 181 feet, it became the tallest residential building on The University of Texas campus, in the downtown core, or in the north downtown area. Cambridge Tower was the tallest building of

²⁷ Building permit no. 88875, “1801 Lavaca,” Housebuilding file, AHC; “Apartments Scheduled on Lavaca,” n.p., August 1, 1962.

²⁸ Advertisement, *San Antonio Express*, October 25, 1964: 63.

²⁹ “Apartment Under Construction for University Students, Staff,” *Daily Texan*, December 1, 1964.

³⁰ Advertisement, *American Statesman*, April 30, 1965, “1801 Lavaca,” Housebuilding file, AHC.

³¹ Cambridge Tower: The Austin Address,” undated brochure, “1801 Lavaca,” Housebuilding file, Austin History Center, Austin Public Library, Austin, Texas; Jenni Minner, “Cambridge Tower: Austin’s Landmark of Luxury,” unpublished paper, February 23, 2010, 1, History Program files, Texas Historical Commission, Austin, Texas.

³² “Cambridge Tower: The Austin Address.”

³³ George Hunt, telephone interview by Dr. Tara Dudley, July 10, 2017.

³⁴ *Polk’s Austin City Directory* (Dallas: R. L. Polk & Co., 1965); *Daily Texan*, May 4, 1965.

³⁵ Minner, 1.

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any type between of West 15th and West 19th Streets. Marketing materials for Cambridge Tower boasted that the new “landmark” was “the tallest privately owned building between Dallas and Houston.”³⁶

Shortly after, however, urban development trends and Cambridge Tower’s success encouraged the construction of additional residential high-rise buildings in the area. In 1967, the 23-story Westgate Tower a located at 1122 Colorado Street became the city’s tallest residential building at 236 feet. The need for additional University of Texas student housing also encouraged construction of high-rise residential buildings in the north downtown area and on or near campus. The University of Texas had seen a spike in enrollment following World War II and with the acceptance of black students in 1956. All University institutions, including housing, were desegregated in 1963. Students competed to live in one of the 767 university-owned apartments located in five complexes.³⁷ By 1970, residential and mixed-use tower development—all linked to The University of Texas—exploded north of downtown: Greenwood Towers (1967) located across the street from Cambridge Tower, University Towers (1968), The Castilian (1969), Jester Center (1969), and Dobie Center (1972).

To this day, Cambridge Tower remains the tallest building in north downtown Austin. For unknown reasons, neither the State of Texas nor The University of Texas (The UT System Board of Regents was given the right of eminent domain to acquire properties on the north, south, and east borders of the campus in 1965.) immediately purchased the vacant parcels in the 1800 block of Lavaca or other property in north downtown Austin as recommended by *The Austin Plan* in 1958.³⁸ The northward movement of Austin’s central business district toward The University of Texas campus was sporadic. A downturn in the city’s economy in the early 1980s caused real estate rental and occupancy rates to drop. This was reflected in lack of development until the subsequent boom in the mid-1980s. Therefore, it was not until the 1970s and 1980s that the impact of 1958 *The Austin Plan* was widespread, with the State of Texas and the university purchasing the majority of property in the north downtown Austin area. Current maps for the spring 2017 draft of the City of Austin’s proposed new Land Development Code, “CodeNext,” illustrate proposed zoning along Guadalupe and Lavaca to recommend furthering the high-rise residential trend (“Very High Density Residential”) set by Cambridge Tower in north downtown Austin.³⁹ What’s more, the 2016 master plan for the State of Texas Capitol Complex envisions a green pedestrian mall through the north downtown neighborhood along Congress Avenue, connecting the state capitol with the university, and consolidating state office buildings along the mall.⁴⁰ Both CodeNext and the capitol master plan harken back to the vision projected in the 1958 *Austin Plan*—the plan that spurred construction of Cambridge Tower—calling for completion of the urban revitalization of north downtown that has stalled for nearly six decades.

³⁶ “Cambridge Tower, undated booklet, “1801 Lavaca,” Housebuilding file, AHC.

³⁷ Miguel Daza, “The Cost of Student Living: Race, Finances, and Politics at UT Austin in the 1960s,” <http://behindthetower.org/the-cost-of-student-living> (accessed June 27, 2017).

³⁸ H.B. No. 492, Acts 1965, 59th R.S., ch. 206, General and Special Laws of Texas.; William James Battle, “University of Texas at Austin,” *Handbook of Texas Online*, accessed June 27, 2017, <http://www.tshaonline.org/handbook/online/articles/kcu09>, uploaded on June 15, 2010, modified on December 2, 2015, published by the Texas State Historical Association.

³⁹ City of Austin, CodeNEXT Comparison Map, <https://codenext.engagingplans.org/codenext-comparison-map> (accessed July 7, 2017).

⁴⁰ Texas Facilities Commission, State of Texas Capitol Complex: Master Plan, Phase One, <https://www.tfc-ccp.com/> (accessed July 12, 2017).

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Criterion C

ARCHITECTURE

Modernism's Evolution to New Formalism

By mid-century, architects worldwide began to move away from the conformity and rigidity of International Style Modernism. One phase involved a transition from strict rectilinear geometries to more organic shapes. Another part of the movement consisted of a shift from the “white box” modernism of Le Corbusier and glass curtain walls popularized by Mies van der Rohe, to revisiting features of classical architecture. Technological advances in the building trades such as developments in concrete construction facilitated incorporation of arched and curved forms. All of these trends contributed to the development of a new architectural style – New Formalism. Characteristics of the style include:

- Use of rich materials, such as travertine, marble, and granite or man-made materials that imitate their qualities;
- Buildings set on a podium, base, or plinth that often accommodated parking and other infrastructure;
- Classical architectural features such as arches, columns, colonnades or arcades, and entablatures;
- New concrete forms like shells, waffle slabs, and folded plates;
- Smooth wall surfaces;
- Formal landscapes, such as use of pools, fountains, or sculptures within a central plaza; and
- Patterned metal, cast stone, or concrete screens or grills.⁴¹

New Formalism was used in many types of buildings, especially high-profile cultural, institutional, and civic buildings.⁴² Architects and clients using the style sought to imbue buildings with a new expressivism and symbolism. This was particularly true for commercial buildings and influential in a re-branding of corporate America. New Formalist commercial towers and banking institutions typically featured a base with expressive or historical forms, such as classical temple-like features, capped with a skyscraper. In a 1961 article for the *Royal Institute of British Architects Journal*, architectural scholar Nikolaus Pevsner recognized a “return to historicism” in architecture, which demonstrated that even pioneer modernists had become sources for revivalist interest and architecture form-making by the third quarter of the 20th century.⁴³ Advances in communication enabled New Formalist ideas to spread among architects worldwide. Prior to the postwar era, architects learned about new design ideas from their professors or from working in firms. By mid-century however, communication among artists had reached a global scale and was facilitated by world fairs and the increased ability to travel with advances in postwar aviation. Further, architectural publications and journals started to have a considerable effect of spreading ideas about New Formalism around the United States.⁴⁴

⁴¹ Fullerton Heritage, “New Formalism,” <http://www.fullertonheritage.org/Resources/archstyles/formalism.htm> (accessed June 27, 2017); Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge and London: The MIT Press, 1969).

⁴² Fullerton Heritage, “New Formalism.”

⁴³ *Grove Dictionary of Art, Volume 1* s.v. “Formalism.”

⁴⁴ Various works on architects who designed buildings in the New Formalism style were published at the end of the decade including *Architects on Architecture* in 1966. By 1969, an early definition and prominent examples of the style were featured in the Marcus Whiffen’s survey *American Architecture Since 1780: A Guide to the Styles* (Cambridge: MIT Press).

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Brazilian architect Oscar Niemeyer (1907–2012) was one contemporary architect who began to incorporate New Formalism features such as expressive rooflines and support systems in his architectural works as early as the 1940s. His early works in the community of Pamulha in Brazil and at the United Nations in New York began to stretch beyond the International Style to incorporate features like arches and plinths.⁴⁵ Niemeyer designed the main buildings for Brasilia, the new capital of Brazil, which were constructed 1956–1961. He incorporated what would become hallmarks of the Neo-Formalism style in the buildings—arches and series of columns—as well as *brise-soleils* (sun-shading structures in the form of a pierced concrete wall). As early as 1943, Niemeyer's works regularly appeared in English-language architectural periodicals like *Architectural Review*, *Architectural Forum*, and *Progressive Architecture*. This increased Niemeyer's notoriety, particularly in the United States, where he became an honorary member of the American Institute of Architects in 1963.

The architectural features like shaded colonnades and *brise-soleils* that Niemeyer included in his works were also well-suited to the Texas climate. Architect Edward Durell Stone (1902–1978) was another progenitor of New Formalism who helped to bring the style to Texas. Stone's early work combined architectural elements from ancient Greek and Roman classicism with forms that exhibited the plastic qualities of concrete, and examples of his work were published widely beginning in the late 1950s. He was featured on the cover of *Time* magazine in March 1958. U.S. publications like *Architectural Record* featured Stone's work extensively between 1955 and 1965 with feature articles and an interview.⁴⁶ In Texas, Stone incorporated his signature style into several residences that he designed. At the I. H. Kempner, Jr. House (1952, demolished 2000) that he designed with Thomas E. Grasecen II in Houston, Stone used masonry solar screens.⁴⁷ For the Dallas home of Bruno and Josephine Graf completed in 1957, Stone incorporated *brise-soleil* on an otherwise International Style box with connecting strip windows. In 1962, Stone also began the design for the Westgate Tower adjacent to the Texas Capitol grounds, in partnership with Austin-based architecture firm Fehr and Granger. At Westgate Tower, Stone again used the *brise-soleil* to create shaded walls along a rectilinear box. Although Westgate Tower was not completed until 1967, Stone's initial 1963 renderings for the building included the use of the *brise-soleil* and likely contributed to Stanley's influences while he designed Cambridge Tower.⁴⁸

Along with Stone, architect Philip Johnson was known for proliferating New Formalism in Texas.⁴⁹ A native of Arkansas, Johnson initially embarked on an architectural career based in the International Style as exhibited in the John and Dominique de Menil House (1951) in Houston. Johnson veered away from the International Style by the 1950s, incorporating historical precedents in his work. He introduced curving forms in 1954 at the Kneses Tifereth Israel Synagogue in Port Chester, New York.⁵⁰ In the late 1950s, Fort Worth socialite Ruth Carter Johnson met

⁴⁵ "Pampulha Modern Ensemble," United Nations Educational, Scientific and Cultural Organization (UNESCO), <http://whc.unesco.org/en/list/1493> (accessed July 7, 2017); "Oscar Niemeyer and the United Nations Headquarters (1947-1949)," United Nations Archives and Records Management Section, <https://archives.un.org/content/oscar-niemeyer-and-united-nations-headquarters-1947-1949>, (accessed July 7, 2017).

⁴⁶ Feature articles on Stone were published in the March 1959, October 1962, and October 1964 issues; the interview appeared in the September 1961 issue.

⁴⁷ Houston Mod, "Modern in Houston – Mod-no-more," http://houstonmod.net/bldg_detail.asp?id=131&by=lost&ss=2 (accessed June 27, 2017).

⁴⁸ Allen and Fox, 37.

⁴⁹ James Stanley Walker, "Upward Nobility," *Texas Monthly* (July 1975): 74.

⁵⁰ Welch, 89.

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Philip Johnson through her friends the de Menils at their home in Houston and approached the architect to design a memorial museum in Fort Worth to house the art collection of her father, Amon Carter.⁵¹ The commission came during Johnson's transitional period. "By 1960 it was clear that Johnson had become restless with the vows he had been observing with International Style modernism, particularly the personal breed of it practiced by Mies van der Rohe, and was attempting, with each new job, something more expressive."⁵² Completed in 1961, the Amon Carter Museum, with its entry loggia of tapered shell-limestone columns and organic arches, brought Niemeyer's influence and brand of New Formalism to Texas and signified Johnson's complete break with the International Style. Johnson's Texas connections and publisher George Brazillier's book *Philip Johnson* (1962), spread knowledge of Johnson throughout the state. Both Stone's and Johnson's pioneering works of New Formalism in Texas set the stage to influence developers throughout the state in their urban renewal efforts and to service as inspiration for regional architects like Thomas Stanley.

ARCHITECT THOMAS E. STANLEY II

Thomas E. Stanley was a prolific Dallas-based architect who practiced from 1946 to 1991. At the peak of his career, he designed Modern and Neo Formalist buildings throughout Texas and the United States. Stanley was born on May 17, 1917, in Rocky Mount, North Carolina. After receiving a B.A. in Architecture from Clemson A&M College in 1938, he worked as an architectural draftsman for various firms. Stanley joined the Army Air Corps in 1942 and served as a flight instructor and artilleryman during World War II. He became interested in Texas while he was stationed at Ellington Field outside of Houston at the end of the war. At the conclusion of his military service, Stanley remained in Houston where he obtained his license to practice architecture in 1946.⁵³

The following year, Stanley met architect Wyatt C. Hedrick and went to work in the the firm's Houston office. In 1952, the firm designed the notable Fidelity Union Life Insurance Building in Dallas and the Western Building in Midland. Stanley rose to associate architect by 1955. Stanley became a partner in 1957 with his name attached to the firm's three branch offices: Hedrick and Stanley Architects-Engineers (Fort Worth), Hedrick, Stanley and Morey Architects-Engineers (Dallas) and Hedrick, Stanley and Lightfoot Architects-Engineers (Houston). One of his most significant works at this time was the International Style building at 211 North Ervay Street, completed in Dallas in 1958.

Stanley established his own firm, Thomas E. Stanley Architects and Engineers, in Dallas in 1959.⁵⁴ While Stanley was a partner with Hedrick, the majority of his work on commercial high-rise buildings was based on the International Style. Stanley continued to partner with Hedrick on selected projects, solidifying the relationship they had established with developer Mayflower Investment Company with the design for the Fidelity Union Tower (an addition to the 1952 Fidelity Union Insurance Building) in 1960.⁵⁵

⁵¹ Ibid., 81-89.

⁵² Ibid., 93.

⁵³ Marcel Quimby and Andreea Hamilton, "Mayflower Building," National Register of Historic Places nomination form, June 25, 2014; Abigail Mitchell, "First National Bank Tower," National Register of Historic Places nomination form, March 1, 2017; R. Terry Tatum, "Vaughn Building," National Register of Historic Places nomination form, October 13, 2015.

⁵⁴ According to R. Terry Tatum, "When Hedrick retired in 1961, Stanley took over the firm."

⁵⁵ Quimby and Hamilton, "Mayflower Building."

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In 1961, through his association with Carr P. Collins, Thomas E. Stanley was selected to partner with prominent Texas architect George Dahl (1894–1987) to design the First National Bank Tower in Dallas (fig. 18).⁵⁶ They formed George L. Dahl and Thomas E. Stanley Joint Venture Architects. The building, completed January 1965, consisted of an eight-story marble base that covered an entire city block and was capped with a 44-story tower sheathed in gray polished plate glass.⁵⁷ Two below-ground levels housed additional offices and a parking garage. When the building was finished, it was the tallest building west of the Mississippi River and “set the standard for the rest of downtown” Dallas.⁵⁸ Stanley is credited with the First National Bank building’s “classical nuances”—including the columns arranged around the base—although Dahl also was well versed in the Classical Revival Style that was popular when he was beginning his career. By this time, Stanley had become “known for his modernization of classical styles as well as his ability to house corporate companies in a highly efficient manner.”⁵⁹ An article in the *Dallas Observer* noted, “Developers couldn’t resist his buildings, which were designed to make them money but were splashed with enough classical elements to give them the feel of art.”⁶⁰ While Stanley did not intersect professionally with early practitioners of New Formalism, the evolution of his signature style followed the trend typical of this period whereby architects first practiced in the International Style then moved toward more expressive forms and details rooted in classicism. Touted for its “Openness, Stability, and Warmth,” the First National Bank Tower became Stanley’s signature building, elegant with its classical use of white marble arches and columns, yet modern with its dark glass materials.⁶¹ First National Bank Tower was listed in the National Register in 2017.⁶²

The commission for First National Bank spurred demand for Stanley to design bank and corporate office towers, and Stanley became licensed to practice architecture in 28 states. “Corporate developers loved his classical elements – that touch of class, which Stanley told them was his way of putting ‘a little romance in their buildings.’ What they loved even more was the structures he designed made money for their owners. His buildings were built to lease.”⁶³ Popular on a regional scale, Stanley designed buildings throughout Texas in Dallas, Amarillo, Plano, Irving, and Lubbock, as well as in Kansas City, Missouri, and Phoenix, Arizona.⁶⁴ In 1962, Stanley designed an expansion to the Western Building completed while with Hedrick; the addition (and later the entire building) was called the Vaughn Building (NRHP-listed, 2016, see fig. 19).⁶⁵ In 1963 and 1964, Stanley embarked on solo projects for Mayflower Investment Company: Cambridge Tower in Austin (fig. 20) and the Mayflower Building in Dallas (fig. 21), respectively; both were completed in 1965.⁶⁶ With these projects, Stanley continued to build on his

⁵⁶ Mark Donald, “Rich Man, Poor Man,” *Dallas Observer*, August 2, 2001, available from <http://www.dallasobserver.com/news/rich-man-poor-man-6391796>, (accessed June 5, 2017).

⁵⁷ “New Dallas Bank to be 50 Stories,” *The Corpus Christi Caller-Times*, October 15, 1961: 15.

⁵⁸ Ibid.

⁵⁹ Mitchell, “First National Bank Tower.”

⁶⁰ Donald, “Rich Man, Poor Man.”

⁶¹ Pittsburgh Plate Glass Company advertisement, 1963, available from <https://www.vintage-adventures.com/vintage-construction-material-ads/1543-1963-pittsburgh-plate-glass-company-ad-openness-stability.html> (accessed June 22, 2017); Donald, “Rich Man, Poor Man.”

⁶² Quimby and Hamilton, “Mayflower Building.”

⁶³ Donald, “Rich Man, Poor Man.”

⁶⁴ “Plains National Lets New Bank Construction Contract,” *Lubbock Avalanche-Journal*, October 29, 1961: 25.

⁶⁵ Tatum, “Vaughn Building.”

⁶⁶ Quimby and Hamilton, “Mayflower Building”; Steve Brown, “Old Downtown Dallas office building getting headlines

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professional relationship with Mayflower and Carr P. Collins. Through the late 1960s and mid-1970s, Stanley continued to design significant modern buildings throughout Texas and the United States including:

- 1964 – St. Monica Catholic Church, Dallas
- 1965 – Atlantic Richfield Refining Plant, Plano, Texas (AIA Award recipient)⁶⁷
- 1969 – Gulf and Western Building, New York City
- 1968–1972 – Carr P. Collins Hospital, Baylor University Medical Center, Dallas
- 1971 – Lover's Lane United Methodist Church, Dallas

With the effects of the “credit crunch” on the U.S. economy in the mid-1970s, Stanley shifted his career toward real estate development. He was involved with several unsuccessful and unrealized enterprises that were not economically feasible and further discouraged by the fall of oil prices in the early 1980s. Stanley's career plummeted with the loss of financial backing from clients and developers. Thomas Stanley died in Dallas on January 23, 2001.

CAMBRIDGE TOWER BRINGS CLASSICAL NEW FORMALISM TO AUSTIN

As modern high-rise construction in Austin tended to follow the evolution of high-rise residential development in Texas, so too did the architectural styles incorporated into those buildings.⁶⁸ Mid-century precursors to Cambridge Tower built in the International Style were functional, rectilinear forms using modern materials such as aluminum-and-glass curtain walls and cast-stone panels. New Formalism was not new to Austin, however. Local architecture firm Fehr and Granger had incorporated elements of New Formalism in the undulating roof plate of the terminal and the reverse taper profile of the control tower at Robert Mueller Municipal Airport (1961).⁶⁹ With their incorporation of decorative concrete blocks as a functional sunshade at Westgate Towers, Edward Durell Stone and Fehr and Granger introduced additional elements New Formalism into the canon of Modern high-rise residential architecture in Austin when they unveiled the design concept for the building in 1963.

Cambridge Tower also differed from Westgate Tower in the classical details of New Formalism with which Stanley imbued the building. Developers like the Mayflower Investment Company, capitalists like Carr Collins, and architects like Stanley were inspired and influenced by new buildings in their region. With a project like Cambridge Tower, they could undertake new trendy design ideas proliferated in magazines in projects by architects like Edward D. Stone, Philip Johnson, and Minoru Yamasaki. As with the First National Bank Tower, Stanley's body of work shows that he was capable of design of this quality.

Whereas the McCandless apartment building that had been previously proposed for the site was designed in a “hybrid international and proto-Brutalist mode,” Cambridge Tower displayed Stanley's minimalist classicism.⁷⁰ Cambridge Tower was consistent with contemporary New Formalist design. The building had an organized hierarchy based on a structural grid. The building was also designed to an urban scale and meant to achieve a

again,” *Dallas News*, October 2012, <https://www.dallasnews.com/business/business/2012/10/04/old-downtown-dallas-office-building-getting-headlines-again> (accessed June 22, 2017).

⁶⁷ “Atlantic Refining to Build Plano Multi-Million Dollar Plant,” *Plano Daily Star-Courier*, May 12, 1965. AIA is the American Institute of Architects.

⁶⁸ Allen and Fox, Section 8, 20-21.

⁶⁹ *Ibid.*, 6.

⁷⁰ Minner, 2.

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monumental presence with an emphasis on symmetry and its orientation toward and direct access to Lavaca Street.⁷¹

Cambridge Tower is significant not only as an excellent example of the classic aspects of the New Formalism Style in Austin, but also as the embodiment of a certain exoticism and romanticism, additional characteristics of the expressive architectural style. Cambridge Tower displays this in two ways, with the classical columns and arches around the building as well as the decorative concrete block balustrades that frame the terraces. At the grid of balconies around the building, thin non-structural concrete columns form the “support” for rounded arches that span each vertical bay. In their reference to classical architecture, these simplified and abstracted columns and arches became typical of New Formalist design. More common at the time were the organic arches used by architects Neimeyer and Eero Saarinen. Stanley’s use of arches with classical proportions at Cambridge Tower are more reflective of the type used by Philip Johnson. Wallace Stanley’s Metropolitan Opera House at Lincoln Center uses this type of arch. Planning for the Met began in 1961 with Johnson part of the team that planned and designed Lincoln Center. The Met was completed in 1966, one year after Cambridge Tower. Stanley used the classical arch at the First National Bank Tower, but limited its presence to the building’s base. Otherwise, the classical arches at Cambridge Tower pre-date other well-known New Formalist examples. Stanley later went on to incorporate classical arches into the façades of many of his buildings, including the Sanger-Harris Department Stores he designed in 1964 and 1965.

The *brise-soleil* balustrades are another exceptional design feature at Cambridge Tower. As previously mentioned, Edward Stone incorporated many solar block patterns, based on Frank Lloyd Wright’s textile block experimentations, in his work starting in the late 1950s. He always used them as full walls, functioning as sunshades, like he did on the Westgate Building. Stanley, on the other hand, used the decorative concrete solar blocks to form the balustrades at Cambridge Tower. In this way, the concrete block “embraces a playful Mediterranean theme, an abstracted exoticism that capitalizes on Austin’s pleasant sunny weather.”⁷² The patterning of Stanley’s block pattern is also unique. The May 1957 issue of *Architectural Record* illustrated a Minoru Yamasaki pattern for the Reynolds Metal Headquarters Building that looks very similar to the solar block pattern on the Cambridge Tower balustrades (fig. 22). Yamasaki’s pattern was realized in the aluminum grille shielding the third and fourth stories of the building. Cambridge Tower, however, has a more complex pattern of concrete units with internal curves, in an unusual placement (fig. 23).

With the sum of its parts, Cambridge Tower displays a “modernism that both references the International Style and popularizes it. It retains the formality and monumentality of columns and arches, while alluding to Austin’s regional charm through references to the Mediterranean and decorative concrete block terraces.”⁷³

While other New Formalist buildings had been constructed in Austin prior, Cambridge Tower—along with Westgate Tower—furthered the spread of the style. The firm of Jessen Associates, Inc. was responsible for a number of New Formalist buildings in Austin through the 1970s; these buildings include the Texas Supreme Court Building, Lester E. Palmer Auditorium, Teacher Retirement System of Texas Headquarters, Police and Courts

⁷¹ Michael Houser, “New Formalism,” Washington State Department of Archaeology & Historic Preservation, <http://www.dahp.wa.gov/styles/new-formalism> (accessed June 27, 2017).

⁷² Minner, 1.

⁷³ Ibid., 2.

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Building for the City of Austin, Central Correction Facility, Travis County, Stephen F. Austin State Office Building, and the University of Texas Systems Administrative Building. The Faulk Library is another excellent example of architecture influenced by Cambridge Tower. However, the heyday of New Formalism in Austin was short-lived. By the late 1970s, one critic noted that "...New Formalism typifies two things which are wrong with Texas architecture: a yen for power-struck individualism and the mystical" and that the style "uses expensive-looking materials to redo old forms."⁷⁴ Today, though, the crisp white curves of Cambridge Tower look fresh again, and the building remains a popular choice for urban living among architects, architectural historians, and designers.

Landscape Architecture

George R. Hunt obtained his Bachelor of Applied Science in Landscape Architecture from Cornell University, College of Agriculture in 1956. After he received his degree, Hunt became an independent landscape architect and contractor and established George R. Hunt Associates. Work during this early period included Lewisville City Park.⁷⁵ He also served as a zoning administrator in the city planning department in Dallas from 1957 to 1959. Then, he worked part-time on landscape design while working as an architect for a swimming pool company and as manager of a nursery. A bulletin from New York State Flower Growers Incorporated, Inc. provided biographical information on the up-and-coming landscape designer in June 1959.⁷⁶ Around the same time, one of the homes for which he did the landscape planning and executing was featured in the July 1959 issue of *The Builders Magazine* published by *House Beautiful*.⁷⁷

Like Stanley, Hunt had a relationship with Carr Collins and Mayflower Investment prior to designing the landscape for Cambridge Tower. In 1961, Collins was instrumental in helping to fund the relocation of the historically African American Bishop's College campus from Marshall, Texas, to Dallas. He hired Hunt to plan the landscape for the chapel, designed by Chicago architect Robert Kleinschmidt and completed in 1964.⁷⁸ In 1962, announcements and advertisements for Mayflower Investment's Irving subdivision Pilgrim Park Homes noted that Hunt was the landscape architect for the development.⁷⁹ Based on this relationship and recommendations for clients or mutual acquaintances, Collins and Stanley selected Hunt to complete the landscape design for the Cambridge Tower.

⁷⁴ Walker, "Upward Nobility," 74.

⁷⁵ "Architects Begin City Park Plans," *Denton Record-Chronicle*, September 2, 1956: 16.

⁷⁶ New York State Flower Growers Incorporated, *Bulletin 168* (December 1959): 5, available from https://hortscans.ces.ncsu.edu/uploads/1/9/1960_sho_538c7a63d0fcd.pdf (accessed June 21, 2017).

⁷⁷ Ibid.

⁷⁸ The chapel was named after Collins who served on the school's Board of Trustees and was Chairman of the Development Committee, "Academic Freedom and Tenure: Bishop College (Texas)," *AAUP Bulletin*, volume 55, no. 4 (December 1969): 469; Cecil Sharp, "Bishop College R.I.P?," *D Magazine*, August 1987, <https://www.dmagazine.com/publications/d-magazine/1987/august/bishop-college-rip/> (accessed July 10, 2017); Green, "Collins, Carr P.," *Dallas Landmarks* (Charleston: Arcadia Publishing, 2009), 98; Jack Herman and Peggy Hardman, *Handbook of Texas Online*, "Bishop College," accessed July 10, 2017, <http://www.tshaonline.org/handbook/online/articles/kbb11>, uploaded on June 12, 2010, modified on July 28, 2015, published by the Texas State Historical Association; George Hunt, telephone interview.

⁷⁹ "6 Floor Plans Offered in Pilgrim Park Homes," *Irving Daily News*, July 8, 1962: 3; "Pilgrim Park Homes Opens Off Conflans," *Irving Daily News*, June 17, 1962: 12. George Hunt recalls that he may also have worked on the Mayflower Building.

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Like the architecture for Cambridge Tower, the landscape design for the site, pool area, and rooftop garden sought to be at once modern and formal.⁸⁰ George Hunt recalls working closely with Thomas Stanley, who had a strong influence on the design and reviewed Hunt's landscape plans closely. The intent for Cambridge Tower was to offer as many amenities as possible within the framework of the project. The landscape design sought to do this as well, particularly with the rooftop garden and outdoor pool area – features that few high-rise apartments in the north downtown Austin area offered at the time.

Aside from the public squares in downtown Austin and the extensive work on and maintenance of the state capitol grounds, no consistent trend for providing green space downtown seems to have been in place. Many New Formalist building projects tended to be fronted by a large plaza or open space, but that was not possible within the design for Cambridge Tower. Stone's ideal residential tower was placed in a park-like setting akin to Westgate Tower.⁸¹ Even Philip Johnson's Amon Carter Museum had a large plaza in front. Cambridge Tower, however, features no such elements. Nor is the building separated from nature by a raised podium or base, as is characteristic of New Formalist design. Unlike other examples of New Formalism that were criticized for creating a separation with the street, Cambridge Tower blended into the pre-existing Lavaca Street corridor and into north downtown Austin. The building is grounded in the landscape, particularly at the entry façade on Lavaca Street, maintaining a pedestrian presence at the street level where possible, though the retaining walls and stairs along the north façade were necessary due to the site's topography and to offer safety and privacy from West 19th Street. Plant beds and grassy lawns along the perimeter of the building offered opportunities for greenery but were kept simple. The number and type of plants that Hunt used in the plans were also kept to a minimum; this was another of Stanley's preferences.

For residents, Cambridge Tower, like Westgate Tower, offered a rooftop garden (fig. 7) as one option for outdoor space. Unlike the more lush and Mediterranean-influenced pool area, the rooftop deck displayed characteristics of Modern architecture, with its redwood screens placed at angles.

The pool area at the rear of the building, nestled in the southeast corner of the property, offered outdoor space that was more private than a park or plaza and was prominently highlighted in marketing literature about the building (fig. 4). No other residential high-rise property in Austin offered such a facility at the time.⁸² The pool area featured materials and plants that were suitable for the Texas climate and geography and complimented the heated, organic-shaped pool.⁸³ Other water features included a wading pool, catch basin, and fountain (fig. 6). The C-shaped cabana was in line with New Formalism and carried through the motif of Stanley's Grecian-style arches on the exterior of the building of pool area. Hunt's outdoor pool area remains one of the most revered of Cambridge Tower's amenities.

After working together successfully on Cambridge Tower, Hunt also did the landscape design for Stanley's Lover's Lane Methodist Church.⁸⁴ Hunt maintained his architectural practice designing landscapes for various subdivisions

⁸⁰ "Pilgrim Park Homes Opens Off Conflans," *Irving Daily News*, June 17, 1962: 12.

⁸¹ City of Austin, Zoning change review sheet, no. C14H-2012-0089, September 24, 2012, available from <http://www.austintexas.gov/edims/document.cfm?id=176342> (accessed June 27, 2017).

⁸² The Fanny Davis Pool at Auditorium Shores was constructed from 1966-1970.

⁸³ "Cambridge Tower," undated booklet.

⁸⁴ George Hunt, telephone interview.

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including Seven Oaks estates in Irving and Plano Village.⁸⁵ Over the course of his career, he has also designed apartment projects nationwide, many for Pacific Realty, as well as resorts in the Caribbean as a joint venture with Landscape Consultants of Carrollton, Texas. Hunt later worked as an urban planner for the U.S. Department of Housing and Urban Development (1967–1969).⁸⁶ George Hunt retired from practice in June 2017. He currently resides in Garland, Texas, where he currently works on developing programs for self-sufficient sustainable communities.⁸⁷

CONCLUSION

Cambridge Tower was established as one of Austin's first luxury high-rise apartment buildings and served as one of the first examples of New Formalism in the city. It offered an urban lifestyle that was different and unique from the suburban trend that dominated residential development during the mid-twentieth century. In its architectural and landscape design, Thomas Stanley and George Hunt made deliberate choices to make the New Formalist style high-rise building palatable and compliment the surrounding building stock in downtown Austin and on The University of Texas campus. In 1963, the same year that construction started at Cambridge Tower, the Texas Legislature passed the Condominium Uniform Act, enabling the construction of apartments for condominium ownership and the conversion of apartments into condo units. This perhaps, set the stage for later development of Cambridge Tower. In the late 1970s, Cambridge Tower Corporation converted the rental apartments to resident-owned condominiums.⁸⁸ Phase I, completed by early March 1979, offered units to current residents while Phase II offered remaining units to general public. Thus, the property is nominated to the National Register of Historic Places under Criterion A in the area of Community Planning and Development and Criterion C in the areas of Architecture and Landscape Architecture at the local level of significance.

PERIOD OF SIGNIFICANCE

Cambridge Tower has a period of significance of 1963–1967. The year 1963 represents when Mayflower Investment Company purchased the property on which Cambridge Tower is located, and architect Thomas E. Stanley II completed designs for the building. The year 1967 marks the date that Mayflower Investment Company sold Cambridge Tower to Cambridge Tower Corporation.

⁸⁵ "Exclusive Seven Oaks to Hold Open House Sunday," *The Irving Daily News*, October 4, 1964: 5; "Developer Announces Plano Village Plans," *Plano Daily Star-Courier*, October 4, 1972: 11.

⁸⁶ George Hunt, telephone interview.

⁸⁷ Ibid.

⁸⁸ Letter from Betty Strongbow to Mrs. W. D. Cooper, March 3, 1979, AHC; "Governor Moves Out of Mansion," *Longview News-Journal*, August 2, 1979: 3.

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MAPS



Map 1. Map showing the Cambridge Tower parcel (white boundary). Source: Google Maps. Overlay by HHM, 2017.

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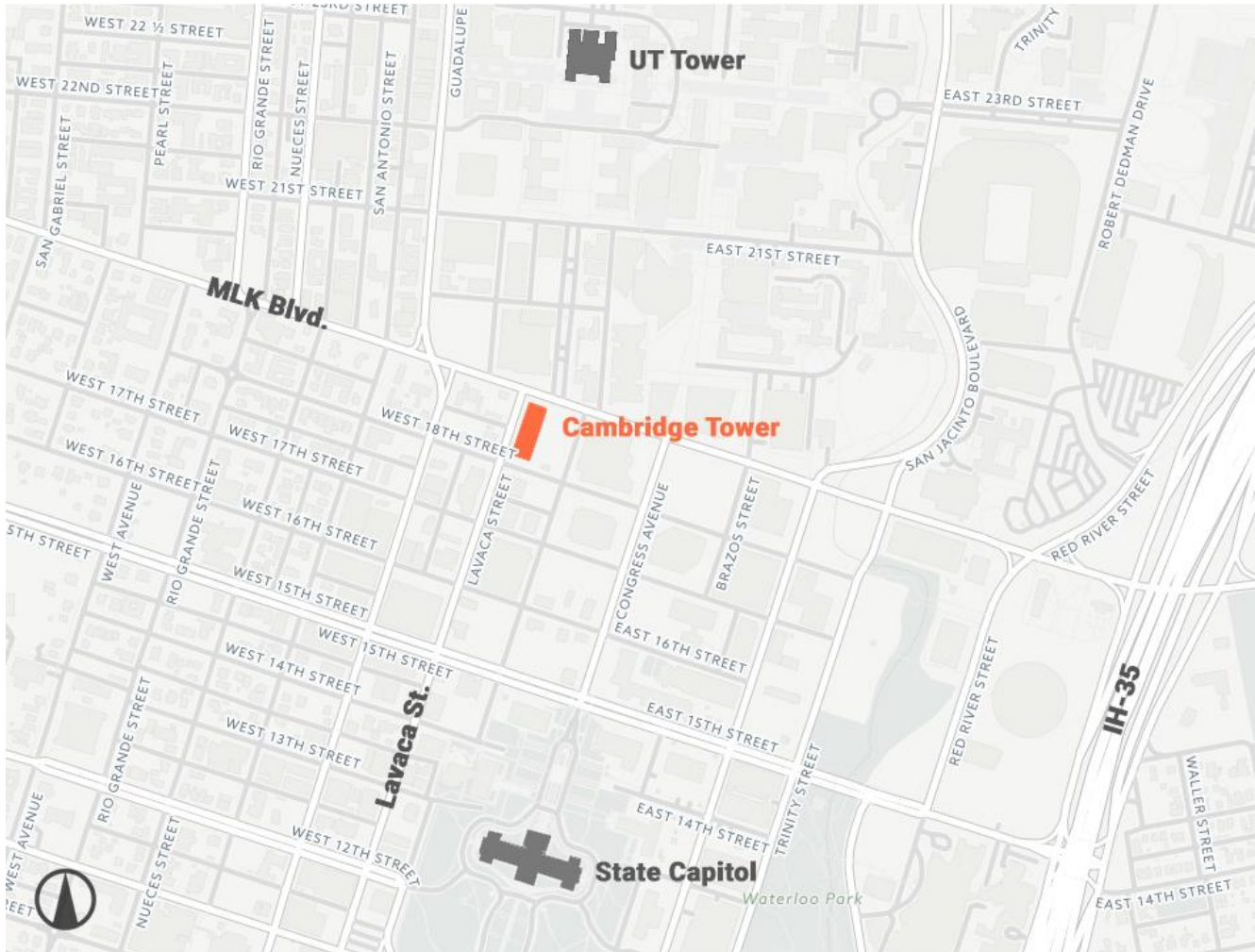
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Map 2. Map showing Cambridge Tower relative to the University of Texas Tower and the Texas State Capitol.
Source: Map by HHM, 2017.

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FIGURES

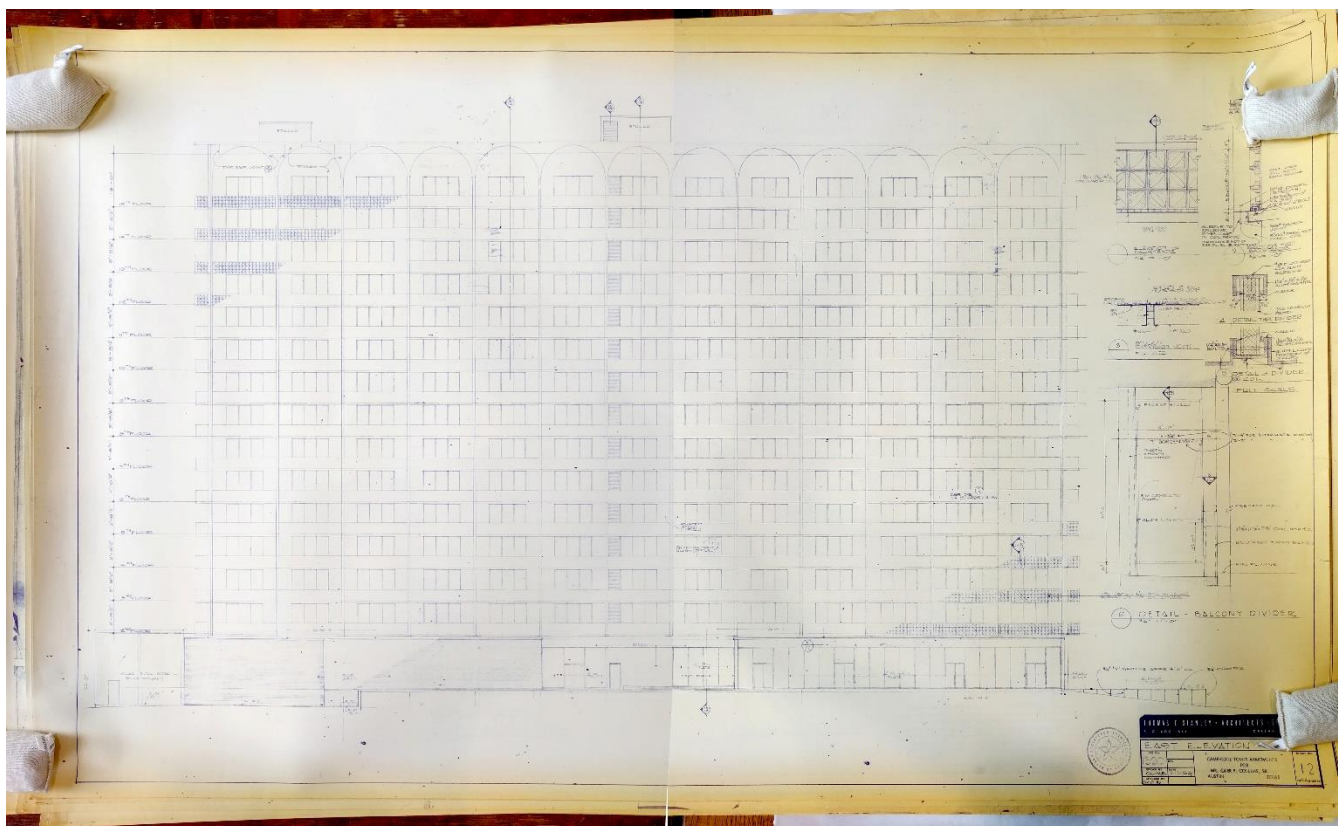


Figure 1. Original blueprint copy of the east elevation of Cambridge Tower from the 1964 construction drawing set. Source: Austin History Center, Architecture Collection.

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Figure 2. Photograph of west elevation and front entrance of Cambridge Tower, ca. 1975. Lavaca Street runs in foreground. Source: Cambridge Tower.

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Figure 3. Photograph of interior of Cambridge Tower lobby facing towards original wood front door, ca. 1975.
Source: Cambridge Tower.

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Figure 4. Photograph of east elevation and pool area of Cambridge Tower, ca. 1975. Source: Cambridge Tower.

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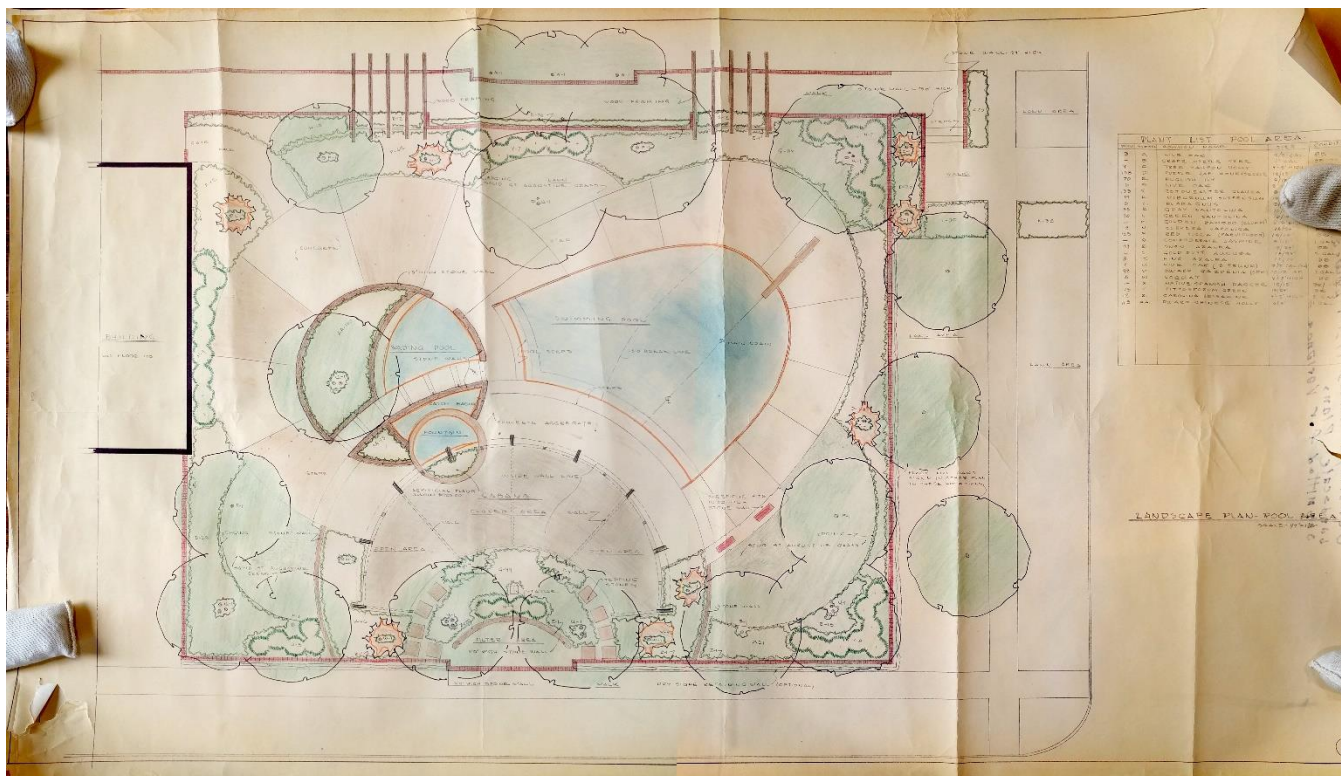


Figure 5. Original plan drawing of the Cambridge Tower pool area from the 1964 construction drawing set.
Source: Austin History Center, Architecture Collection.

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Figure 6. Original perspective drawing of the Cambridge Tower pool area from the 1964 construction drawing set. Source: Austin History Center, Architecture Collection.

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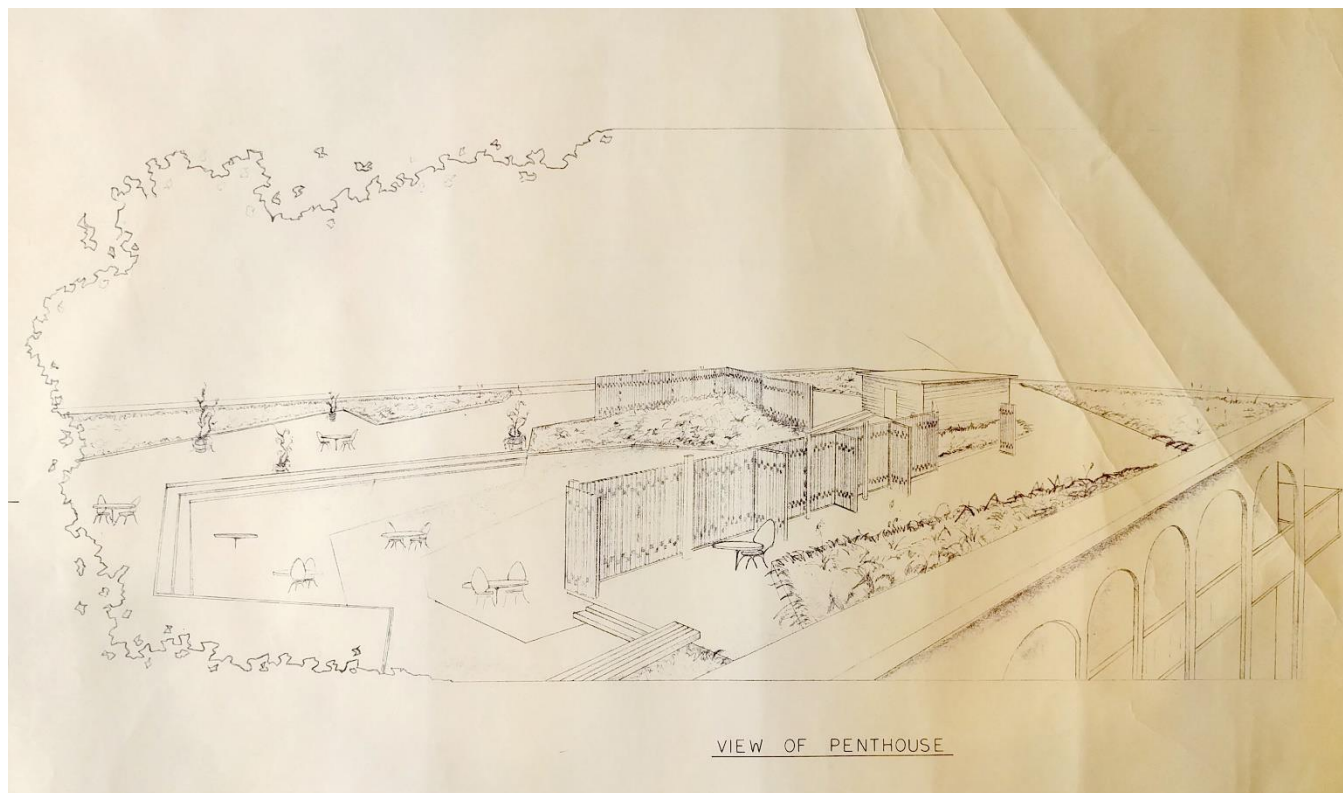


Figure 7. Original perspective drawing of the Cambridge Tower roof top garden area from the 1964 construction drawing set. Source: Austin History Center, Architecture Collection.

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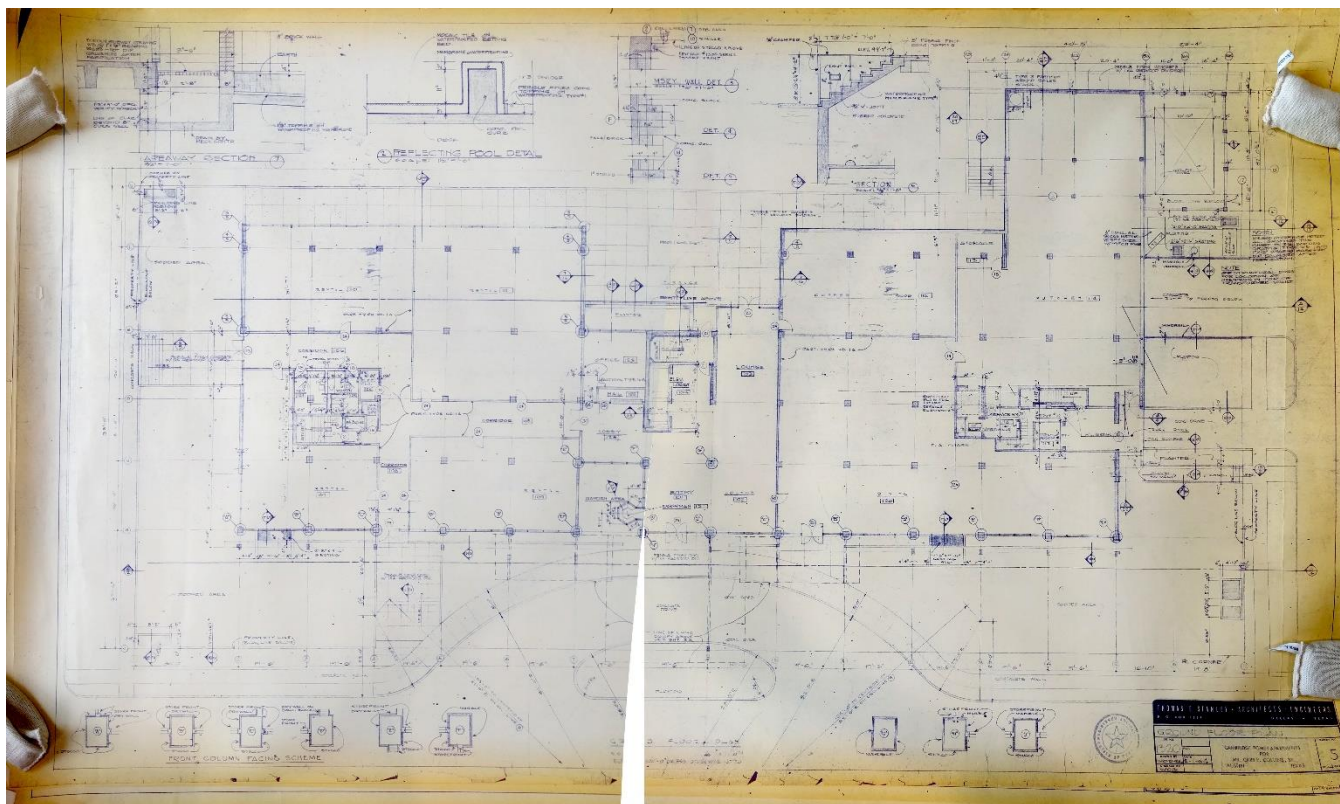


Figure 8. Original blueprint copy of the ground floor plan of Cambridge Tower from the 1964 construction drawing set. Source: Austin History Center, Architecture Collection.

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Figure 9. W. H. Sandusky, *City of Austin and Vicinity*, 1839. Outlot 42 of Division E, the future location of Cambridge Tower, is indicated by the red square. The future location of the Texas Capitol is identified as “Capitol Square,” while “College Hill” denotes the land set aside for the future University of Texas. Source: The Austin History Center, Austin Public Library, Austin, Texas.

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Cambridge Tower
Name of Property

Travis County, Texas
County and State

N/A

Name of multiple listing (if applicable)

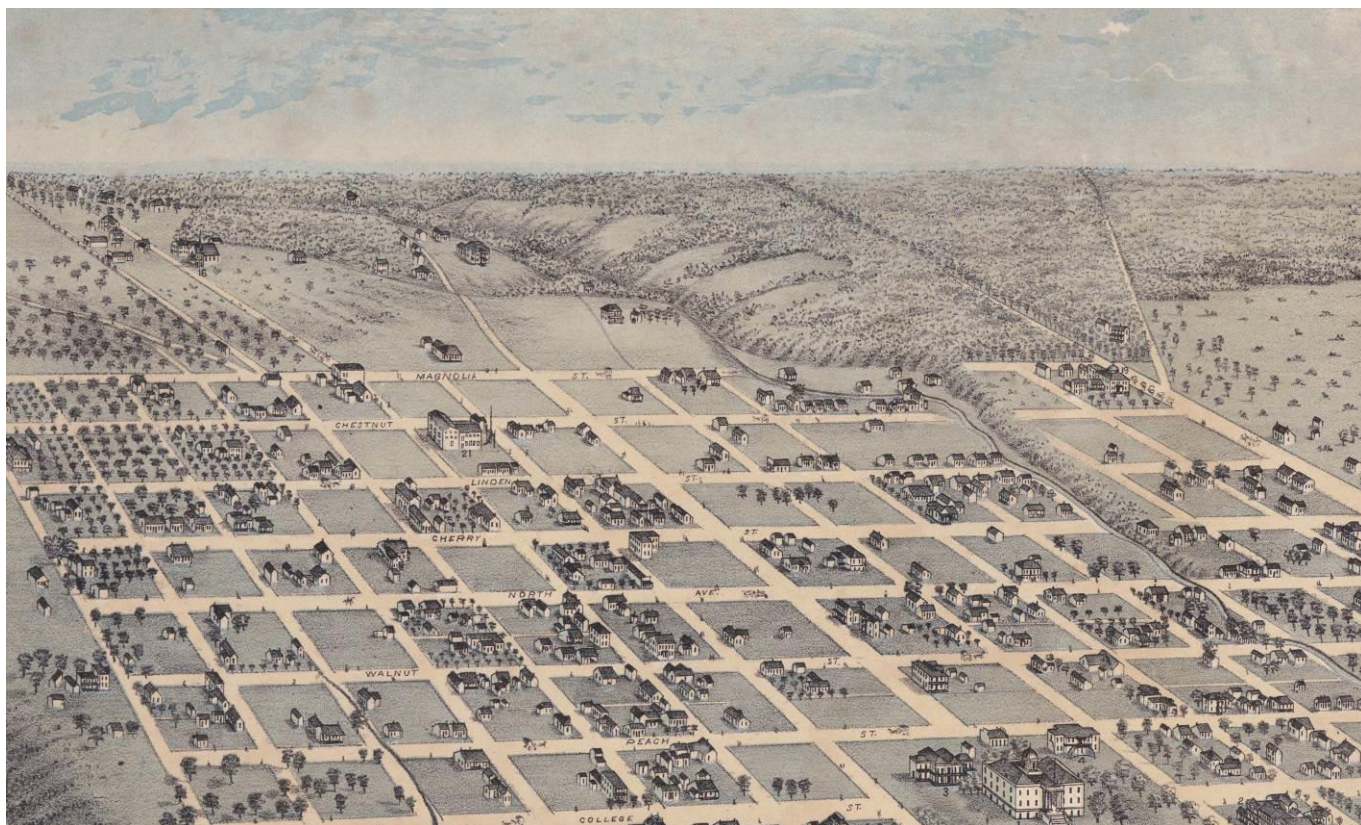


Figure 10. Detail of the 1873 *Bird's Eye View of the City of Austin*. Source: Perry-Castañeda Library Map Collection, The University of Texas at Austin, Austin, Texas, crediting the Amon Carter Museum.

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Figure 11. Detail of *Austin, State Capital of Texas*. Augustus Koch. 1887. Source: Austin History Center, Austin Public Library, Austin, Texas.

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Cambridge Tower
Name of Property

Travis County, Texas
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N/A

Name of multiple listing (if applicable)

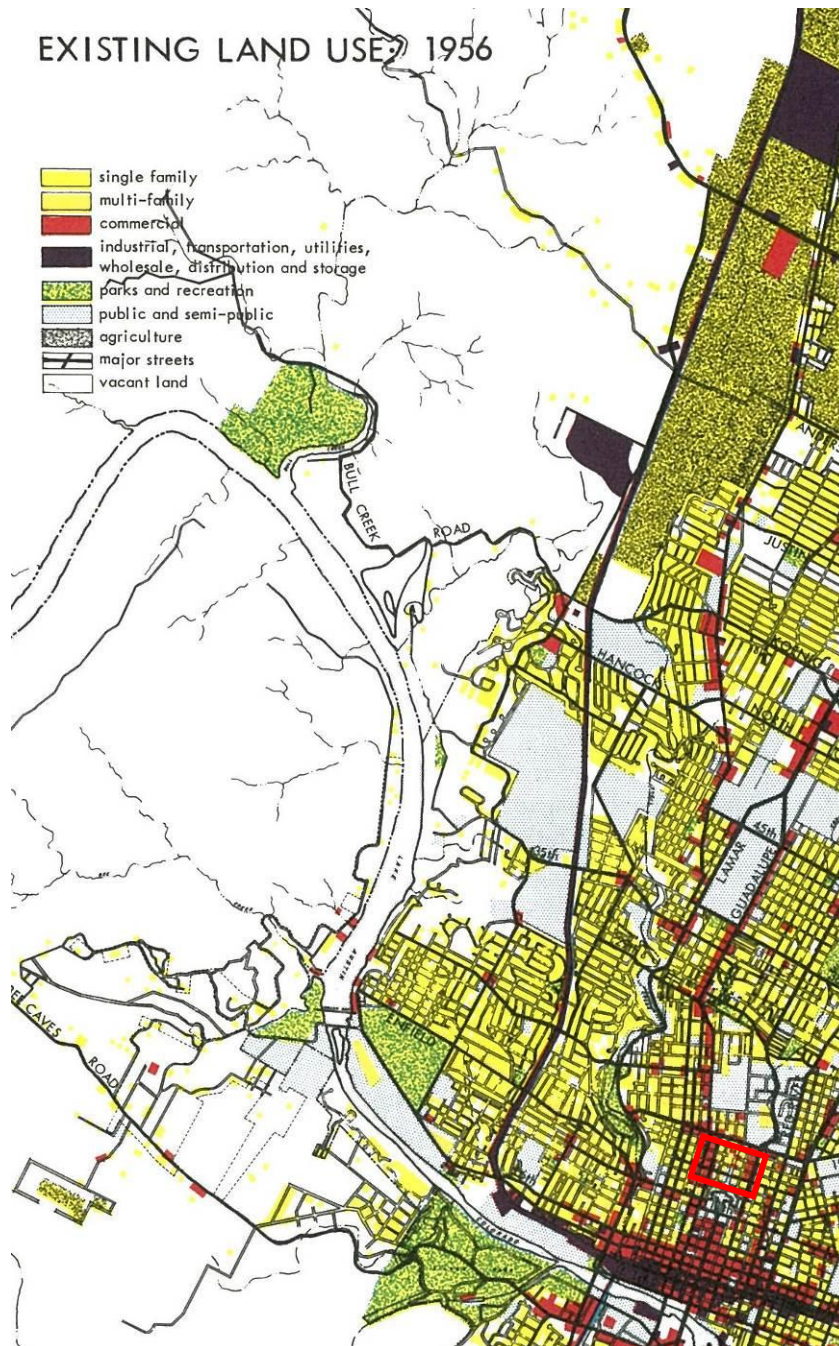


Figure 12. Map Showing existing land use in Austin in 1956. The north downtown Austin area is outlined in red. Source: Pacific Planning and Research, *The Austin Plan*, 1958.

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N/A

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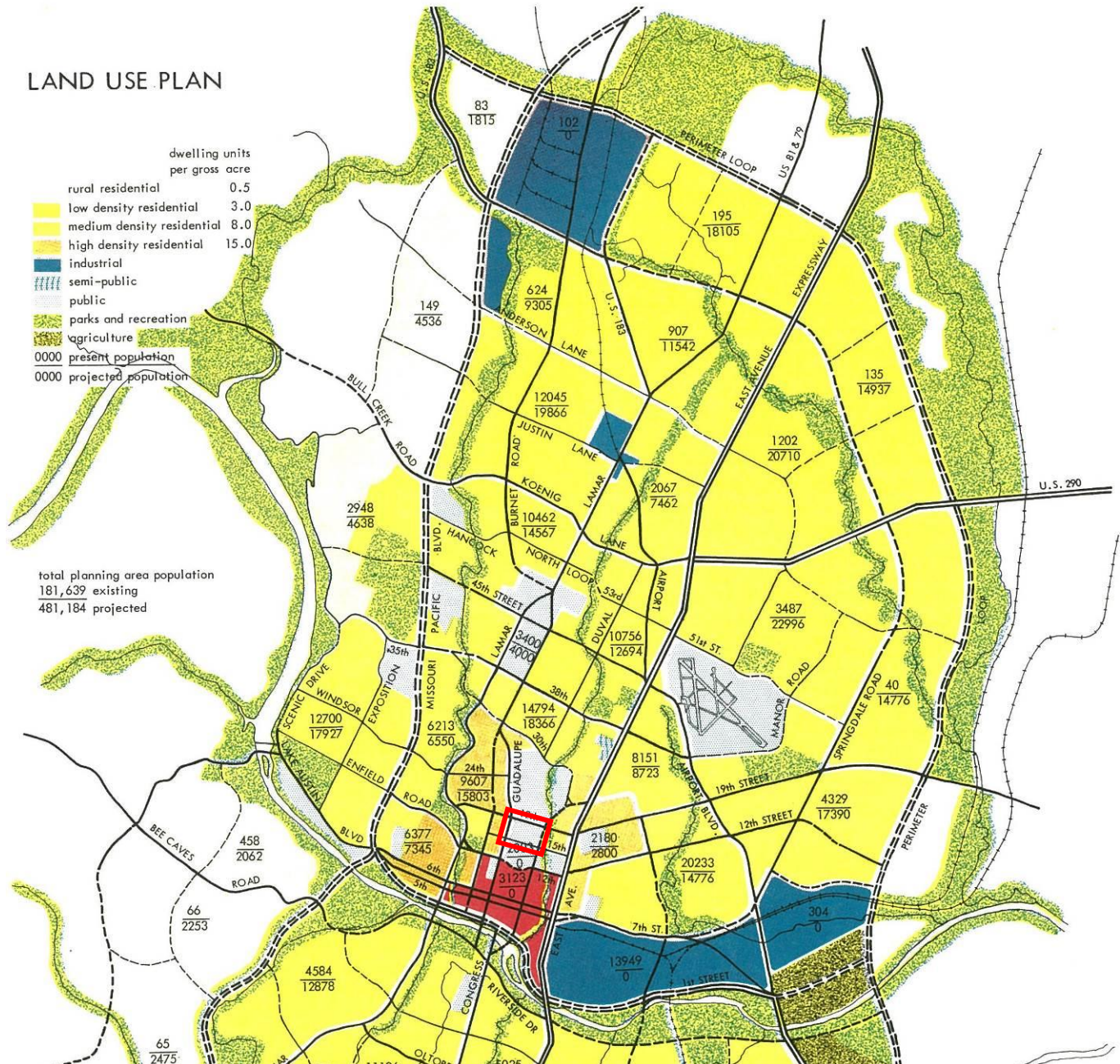


Figure 13. Proposed land use in *The Austin Plan*. The north downtown Austin area is outlined in red. Source: Pacific Planning and Research, *The Austin Plan*, 1958.

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N/A

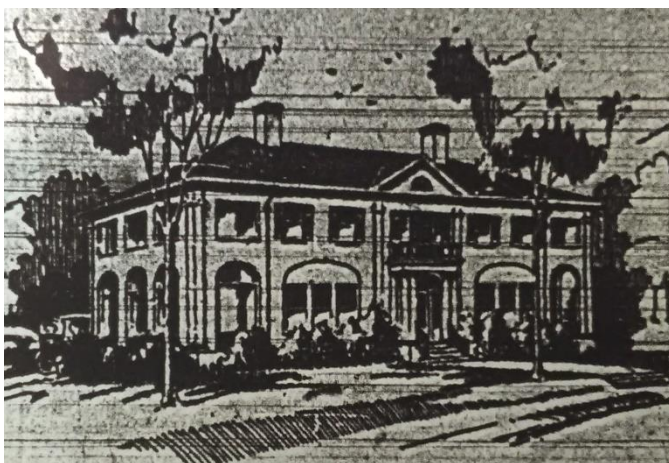
Name of multiple listing (if applicable)



1801 Lavaca Street as pictured in the 1940 issue of the Cactus, The University of Texas at Austin's yearbook.



1807 Lavaca Street in 1969.



Sketch of 1809 Lavaca Street, ca. 1925.



208 West 18th Street in January 1969.

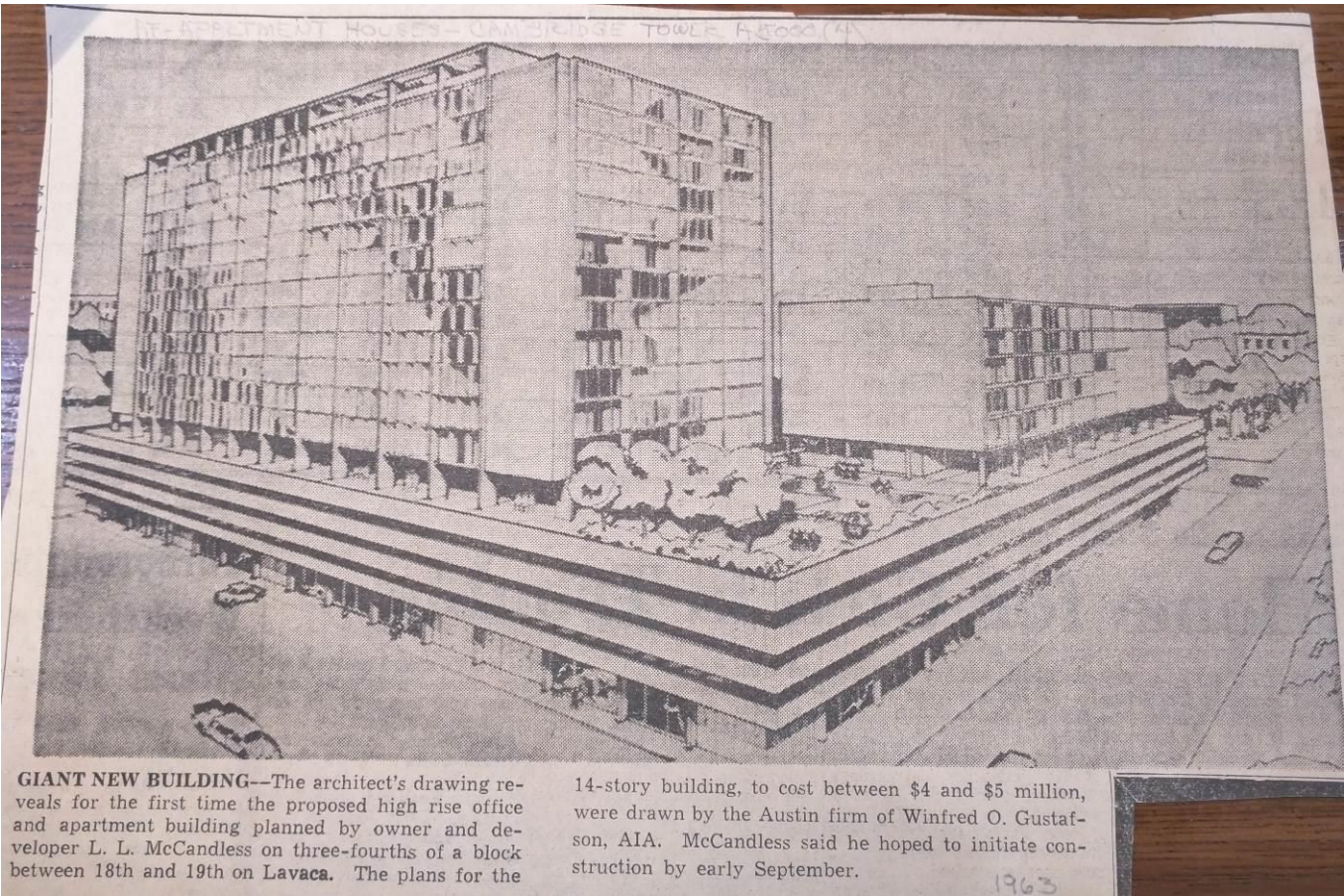
Figure 14. Late nineteenth century and early twentieth century homes in Division, E. Outlot 42 demolished by 1959. Source: Austin History Center.

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GIANT NEW BUILDING—The architect's drawing reveals for the first time the proposed high rise office and apartment building planned by owner and developer L. L. McCandless on three-fourths of a block between 18th and 19th on Lavaca. The plans for the

14-story building, to cost between \$4 and \$5 million, were drawn by the Austin firm of Winfred O. Gustafson, AIA. McCandless said he hoped to initiate construction by early September.

Figure 15. Rendering of L. L. McCandless's proposed high-rise building for the 1800 block of Lavaca Street.
Source: Austin History Center.

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Figure 16. Rendering of Cambridge Tower, ca. 1965. Source: Austin History Center.

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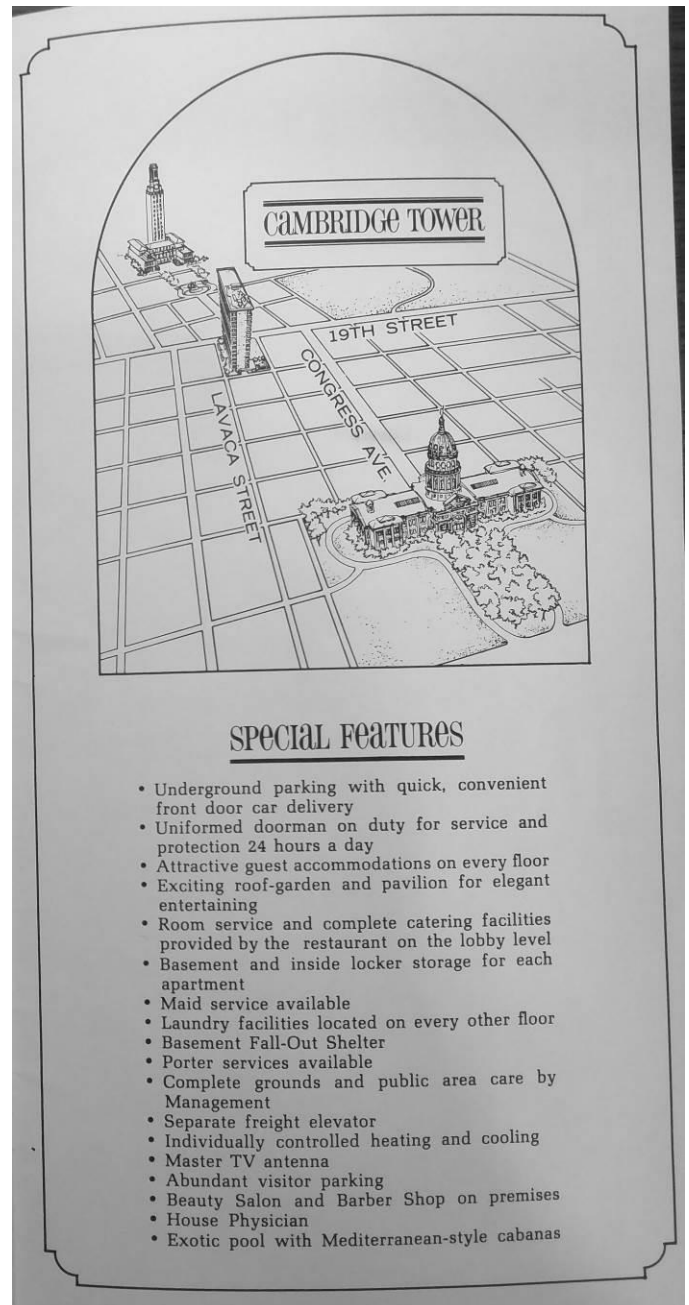
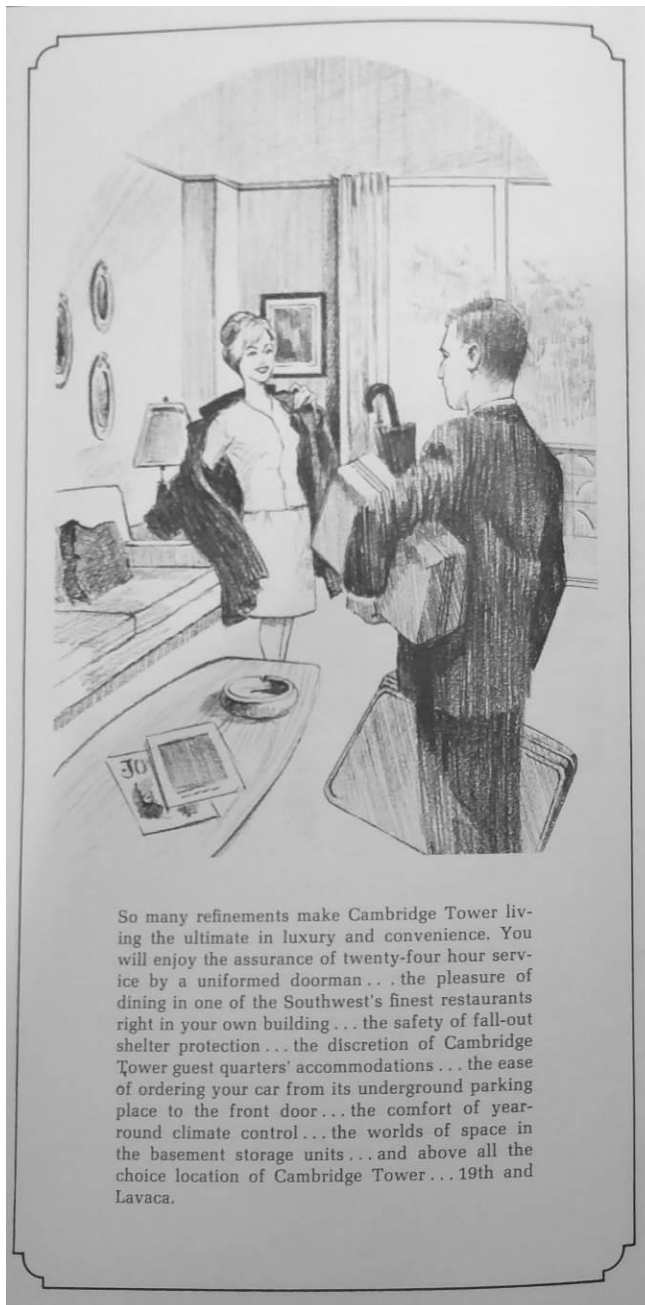


Figure 17. Pages from marketing brochure "Cambridge Tower: The Austin Address." Source: Austin History Center.

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Figure 18. First National Bank Tower, Dallas, Texas, 1961–1965. Source: *Dallas News*. <https://www.dallasnews.com/news/dallas-city-hall/2014/01/06/dallas-council-committee-to-vote-on-committing-50-million-in-tif-money-to-1401-elm-redo-with-strings>. Accessed June 22, 2017.

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Figure 19. Exterior view of the Vaughn Building with the original structure (1952) and addition (1962). Midland, Texas. Source: R. Terry Tatum, "Vaughn Building," National Register of Historic Places Nomination form, 2015.

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Figure 20. Cambridge Tower as depicted in a January 1967 City of Austin official photo. PICA 06086. Source: Austin History Center, Austin Public Library, Austin, Texas.

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Figure 21. Mayflower Building, Dallas, Texas, 1964–1965. Source: *Dallas Morning News*.

<https://www.dallasnews.com/business/real-estate/2015/08/13/developers-and-preservationists-are-teaming-up-to-save-dallas-buildings>. Accessed June 22, 2017.

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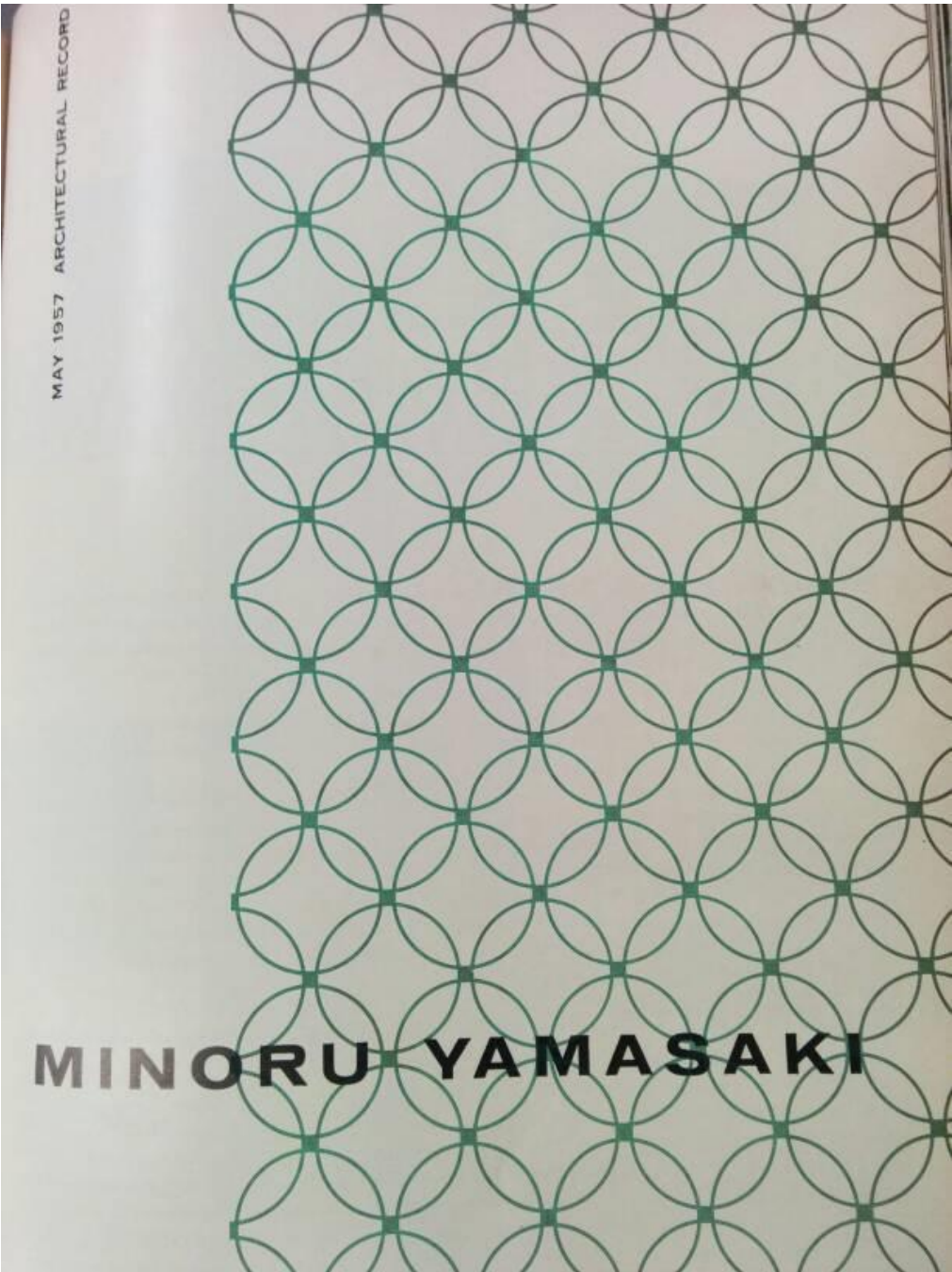


Figure 22. Cover of the May 1957 issue of *Architectural Record* depicting pattern by architect Minoru Yamasaki. Source: *Architectural Record*.

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Figure 23. *Left:* Detail of concrete solar blocks at balustrades of Cambridge Tower. Source: photo by HHM. *Right:* Detail of metal grilles at Yamasaki's Reynolds Metal Headquarters Building. Source: Massachusetts Institute of Technology, photograph by G. E. Kidder Smith.

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PHOTOGRAPHS



Photo 1. Current photograph (facing southeast) of the building at the corner of MLK Jr. Blvd. and Lavaca Street.

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Photo 2. Contextual photograph of the building along MLK Jr. Boulevard, camera facing east.

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Photo 3. Current photograph (facing west) of the rear (east) side of the building facing Colorado Street.

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Photo 4. Current photograph of the northeast corner of the building.

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Photo 5. Current photograph of a typical balcony on the north corner of the building.

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Photo 6. Current photograph (facing east) of the front (west) entrance facing onto Lavaca Street.

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Photo 7. Current photograph (facing southeast) of the landscaping at the northwest corner of the property.

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Photo 8. Current photograph (facing south) of the covered patio at the rear of the building.

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Photo 9. Current photograph (facing southeast) of the pool area and cabana.

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Photo 10. Current photograph (facing west) of the pool.

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Photo 11. Current photograph (facing south) of the roof garden.

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N/A

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Photo 12. Current photograph (facing west) of the front (west) entrance from inside the lobby.

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Photo 13. Current photograph (facing east) of the lobby and the entrance from the rear patio.

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Photo 14. Current photograph of a typical set of elevator doors on a residential floor.